

"The Rise of the Magician"

JUNE 16, 1915

PRICE TEN CENTS



LAWRENCE GROSSMITH AND ADELE ROWLAND
in "NOBODY HOME"



Walt, N. Y.
Elias Oldham, appearing with William Faversham in a film production of "The Right of Way"



As Iphigenia in Granville Barker's outdoor revival of "Iphigenia in Tauris," Lillah McCarthy gives a beautifully eloquent performance

Walt, N. Y.



George Schiller and Julia Ralph as Mr. and Mrs. Tarlton in "She's In Again," make friends with Mae Hopkins, who as Suzanne Touraine, a chorus girl, is about to become their daughter-in-law



A scene from the Chicago Little Theater Company's artistic production of "The Trojan Women," in which the "Women" are bewailing the misery that war has brought. The company has just concluded a successful tour through the West under the auspices of the Woman's Peace Party



Hall, N. Y.

As the Defendant's Wife in "On Trial" Pauline Lord gives a performance remarkable for its sympathy and intensity of feeling

SIGNS UPON THE THEATRICAL HORIZON



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIII

ESTABLISHED JANUARY 4, 1879
NEW YORK, WEDNESDAY, JUNE 16, 1915

No. 1904

THE RISE OF THE MAGICIAN

By ALBERT BOGDON, LL.B., M.D.

MUSIC, Painting, Sculpture, Acting—each and every art has its own persuasive eloquence—a method of appeal peculiar to itself. The more perfect the art, the more clearly does it convey its message to the human mind.

Magic that interests is no less an art, dependent for its human appeal on the ideal which the magician has wrought into his work. However, it does not exist for art's sake; it exists to entertain, inspire and enlighten.

Magic as it is practiced by its artists to-day originated from the old magic, when the belief in sorcery began to break down in the eighteenth century, which is the dawn of rationalism, and marks the epoch since which scientists have been working out a scientific world conception.

While magic as a superstition and a fraud is doomed, magic as an art will not die. Science has taken hold of it and permeated its own spirit, changing it into scientific magic, which is destitute of all mysticism, occultism, and superstition, and comes to us now as a witty play for our recreation and diversion.

The spread of modern magic and its proper understanding are an important sign of progress, and in this sense the feats of our Herrmanns, Kellars, and Thurstons, are a work of great educational significance. They are instrumental in dispelling the fogs of superstition by exhibiting to the public the astonishing but natural miracles of the art of magic; and while they amuse and entertain they fortify the people in the conviction of the reliability of science.

The study of magic is wonderfully fascinating. It possesses, too, a decided pedagogic value, which eminent scholars have not been slow to recognize. Those who obtain an insight into its principles are preserved against infection from many psychical epidemics of the age. My friend, Dr. G. Stanley Hall, at one time professor of experimental psychology at the Johns Hopkins Uni-

versity, Baltimore, at present president of Clarke University, Worcester, Mass., used to exhibit conjuring experiments to his classes, to illustrate the illusion of the senses. Professor Joseph Jastrow, of the University of Wisconsin, has from time to time subjected a number of students to careful tests, to ascertain their "tactile sensibility, sense to textures, accuracy of vision perception," and other mental processes.

The literature of magic is not extensive and all the artists that have made a success of this profession have had to take a course in the school of experience to get the A B C of their work coupled with a most thorough training in the university of hard-knocks.



Moody, New York.

KELLAR AND THURSTON.

The Picture of the Two Noted Magicians Was Taken on the Occasion When Kellar, Retiring, Conferred His Scepter Upon Mr. Thurston.

The magician, no less than the actor, has to bring his audience into a responsive mood. But it is more difficult for the magician to do this. Usually there is no initial antagonism to the actor, but the magician's audience is at first in a watchful and critical state of mind. By the very conditions of his performance, he challenges the spectators' sharpness of perception. Virtually it is understood that he is about to delude them, and that they will not see through his effects. So they summon all their keenness and resolve to find out if they can. For a while they scrutinize him coldly, but if he succeeds in mystifying them, they surrender completely and give him generous applause.

It is estimated that there are at least 500 professional magicians in the United States. Of this great number, it is said, not more than ten are able to earn a good living in their special line, and scarcely more than five are really making money. Considering the multitude of performers, many of them expert, it is evident that only exceptional skill could enable one to win a place among the foremost. This is shown by the fact that America has had but one successful magician at a time, excepting those, of course, engaged on the Lyceum platform. At the retirement of Kellar in 1897, he proclaimed Thurston to the world as his legitimate successor, and Mr. Thurston has held the field to himself for the last eight years with unquestionable success.

The writer of an article which appeared in this periodical recently was evidently misinformed as to the true status of the present day magician. Realizing that THE MIRROR is an authority on things theatrical, and has a broad circulation, even reaching the universities and Lyceum's public, with whom the writer is connected as professor and exponent of this worthy art for many years, he feels it his duty to correct the erroneous impressions received from the article called "The Passing of the Magician," by Robert Grau.

THE MAGICIANS IN REVIEW

By HARRY HOUDINI

I READ with great astonishment the article in your issue of May 15, 1915, captioned "The Passing of the Magician," and cannot understand how Mr. Grau could have signed such a bunch of incongruities.

He is wrong in almost every statement.

In Paris there is no Musée Grévin for Illusionists. Very likely he means the Theater Robert Houdin on Boulevard Des'Italiana. This is still in existence and controlled by the Melis Brothers, the well-known moving picture exploiters and manufacturers. They started the mystery pictures, and the vogue for this style of picture has long passed away.

Very few manufacturers appeared on the stage, and very few performers of the magical craft have ever been successful as manufacturers.

Among the notable manufacturers I may mention Voision, of Paris; the Anglo-Frenchman, C. Devere,

who is still very much alive and in Paris; Ernest Basch, of Hannover, Germany; Conradi-Hortster, of Berlin (still living); A. Herman, known as Berlin Herman Lischke; Carl Willmann, Hamburg, Germany; in England, Hamleys, Frank Hiam, Goldston and Munroe rarely appeared as performers; only on state occasions for charity. In America: Martinka, Otto Maurer, Jr., W. D. Leroy, Augustus Rotenberg, Yost, Hartz and Judd, Hartz being the only really prominent manufacturer who ever became extra well known as a clever sleight-of-hand performer. Basch, however, traveled for years as mysterious entertainer. This will dispose of the fact that some performers made money as manufacturers.

Harry Kellar retired, not because business was bad, but he explained to me he had money enough to enjoy himself for the rest of his life. The younger generation were getting a bit speedy, and

by the sudden reversal of steel bonds he nearly lost his fortune, and by the self same, only in a different direction of reversing of steel, he made a fortune, and, with what he had, bought an annuity for his good wife and himself and moved to Los Angeles to enjoy same. Fate, however, decreed that Mrs. Kellar was to pass away about a year after the annuity had been bought, and Kellar takes life easy in sunny California.

Regarding Robert Heller, Mr. Grau is all wrong. Heller never presented spiritualism in any of his programmes, at least not among my programme collection, and I have without a doubt the only collection in the world of magician's programmes.

Anderson, the Wizard of the North, with a number of other performers, exploited the "spiritualism exposed," or "the Davenport Brothers shown up"

(Continued on page 6.)

MADAME CRITIC

HAVE you ever known an actor who politely, but firmly, refused to make the acquaintance of a prominent critic when from every point of view it seemed to his advantage to meet the gentleman in question?

Such a novel episode came to my attention one day last week when I suggested to a deservedly popular and constantly in demand young leading man that he meet a certain prominent critic who for some seasons had admired the actor's work and had said so both in his paper and in his home life, and who had expressed a wish to know the player personally.

Naturally I thought that the leading man would be delighted with the compliment bestowed upon him. What was my amazement, then, to have the suggestion met with a "Thank you and thank him, but I would rather not. I have endeavored as far as possible not to know critics except as I see them on opening nights across the footlights, when their heads seem swollen to enormous size and their hands shrink into diminutive proportions, for no applause ever comes from them."

"Really!"

"Yes, I am in earnest. I have a wholesome fear of those gentlemen and would prefer to keep my real self away from their discriminating eyes. I have learned from the experiences of others that it is frequently a fatal mistake to let one's personality be studied at close range. Haven't you liked actors and actresses on the stage and then in making their acquaintance have been disappointed in discovering that they are not at all as your imagination, aided by the playwright, has pictured them? I have."

"The critic who would know me off stage already knows me on the stage as many men. My own character is nothing like the heroes I have played and I'd rather not face inspection, because, you see, I am just a fellow of average ideas and no doubt would in no way do as the men I seem to be do in the crises in their lives. Besides, on the stage I am obliged to give a certain lofty distinction and dignity to my interpretations, whereas, in private life, I couldn't be like that. The critic would very quickly discover my imperfections with his dissecting eyes and all the illusion about me which on the stage has met with his approval would fall away and I would be revealed as just an ordinary man who might follow a business career and from whom the artist had fled except in my shop talk, for no actor can avoid the words manager, salary, role, play, after a few minutes' conversation. They will escape from the most careful concealment. I have listened to fellow players discoursing wisely on the great writers and they were most impressive until they forgot for a moment their literary distinction and spoke the vocabulary of dollars and cents. No, I'd rather not reveal myself in broad daylight. I prefer to have the aisle-seat gentlemen think of me as they see me with the footlights between us."

I had never thought of things in this light, but the actor's reasons were convincing.

We have all heard of critics who would not meet actors because they did not wish to be influenced in their printed criticisms by the friendly spirit which is bound to assert itself because of such an acquaintance, or to be unduly severe for fear some carping soul might point an accusing finger and mutter "friends" when the writer waxed enthusiastic in his praise, but an actor who refuses to meet a critic is an unusual person.

It seems to me that if more professionals followed this course the atmosphere of the theater would be better preserved.

The young woman with the bobbed hair, the smile that simply won't come off, the raucous voice, the monkey and the clever husband—can you do that sum?—is now posing as a patron of the art of boxing. I suppose her press agent fancies that the contrast between the athletic and the fragile types of humanity is something stupendous in this day when the men are too proud to fight and the women boldly cry out that they are not raising their boys to be soldiers. I often wonder what the women with lap dog families will do in case of war.

But to return to the fair, no I should say the level-headed, light-footed little business woman who does not build houses in Spain but prefers roofs or beaches as foundations mixed with the mortar of precious metal, she overlooked the Graeco-Roman wrestling matches at the Manhattan Opera House, and I can't understand why, for there was a splendid opportunity for her to display scientific interest.

I didn't see her anywhere around the other evening when I ventured to take a peep into a world of different entertainment from that I usually attend. But there were lots of other people I knew. A number of the shining lights of Broadway seemed to have

discovered that here was your money's worth, something really exciting. Lou-Tellegen with a party of ladies and gentlemen occupied orchestra seats. William Elliott was in a box and the exchange of salutations made one think of a regular opening night. There was vaudeville preceding the wrestling bouts in which the champions of the world engaged—good vaudeville, too.

I was particularly anxious to see the American champion, Dr. B. F. Roller, for exclusive information had told me that Dr. Roller is soon to be a star in moving pictures. At present he is seriously considering offers and scenarios which will present him in his own line of work with a romantic love story for generous measure. He is a wonderful wrestler and a most unusual man, and his debut in the pictures



CHARLES DARRAGH.

Appearing in the Role of the Defendant in "On Trial," at the Candler Theater.

ought to prove a sensation, for he possesses a terrific following, as evidenced each night at the Manhattan when he makes his appearance.

"Have you ever acted before?" I asked Dr. Roller.

"Never," he replied.

"Then do you think you could act for the movies?"

"I know I could," came the answer. "Acting is merely life as we live it or as we see others live it. The voice is eliminated in pictures, which makes the interpretation comparatively easy provided one possesses intelligence."

Dr. Roller has had a remarkable career. Really, to know all the things this man has done makes one feel that the average life holds very little. Dr. Roller—Benjamin Franklin, if you please, no question of his Americanism there—is a native of Illinois and is only thirty-five years old. He owes everything he has achieved to the hardest work, for he began his upward climb as a poor boy on a farm. He worked his way through the University of Pennsylvania, graduating in medicine in 1902, winning the Saunders prize. He is a graduate of De Pauw University, is licensed to practise medicine in Pennsylvania, Illinois, Oregon and Washington States by examination and has attended clinics in the biggest hospitals in London, Vienna, and the University of Berlin. He is now preparing for the New York State Board of Medical Examiners. Besides this he took the law course in the University of Washington at Seattle and was on the faculty there for two years. His record as an athlete while at the University of Pennsylvania started him on his professional wrestling work. In 1898 he won the world's championship in discus throwing and now holds the American championship in catch-as-catch-can wrestling.

After having seen Dr. Roller and Alexander Aberg, world's champion, wrestle, I realize what a wonderful opportunity for entertainment is offered in the bout between Charles and Orlando in "As You Like

It" and a reason for the tremendous interest displayed by Rosalind and Celia. I must confess that, as presented, this scene has always been extremely tiresome and I was glad when it was over. No one could ever derive from it the impression that wrestling could be the thrilling struggle I now know it to be. It would be a splendid effect if in the next production of "As You Like It" some enterprising manager would permit a real match. Why not? They drag in irrelevant songs and dances or other specialties used merely to show off the talent of some leading woman or man. But Shakespeare gives a loophole for a real bout, and so, why not take advantage of it? The playwright's intentions were good. I am sure he didn't mean to bore people with a pretense of sport. A real match would prolong the action of the play a little, but I am quite sure the novelty of the idea would attract.

MARIE B. SCHRADER.

THE CRITIC IS DEAD—LONG LIVE THE CRITIC!

Whether he will or will not—the dramatic critic is dead!

His bones are in the graveyard of editorial sanctums.

His ashes lie peacefully in the urn of lost ambition.

Transmigrating is his soul toward authorship.

The vitriolic "innards" of his typewriter are smothered by the alliterative superlative of the interviewer.

Lost are the bright "specs" of his perspicacity.

Deceased are the few tentacled hairs on his dome of kindness.

Missing is his face from the conclave of "first nighters."

Gone are his words from the theater advertisements.

In eternal sleep are his critical analyses.

Charon's right hand grasps his note-making pencil.

Removed is the sting from his succinct satire.

Snuffed is that light from the candle of his fearlessness.

Snapped is the string from the paper's exchequer.

The pink-slip has sent him from blue pencil's frownings.

No more do the "duckets" arrive by the messenger.

Long down is the suspended curtain of melodramatic thrills.

Knocked out is the punch from the "next morning" after.

The three hundredth seat in the Little Theater is empty and forsaken.

His smoked glasses of pessimism lie dust-wreathed on the shelf.

For he writes of the "Movies"; the art of the screen. He is flinching the flam of the flamboyant flum!

LOUIS W. CLINE.

A NOTABLE BENEFIT

The benefit for the survivors of the *Lusitania* which was given at Washington, Friday, June 11, was remarkable for two features. One was the appearance of R. D. MacLean in the bargain scene from "The Merchant of Venice"; the other, the joint appearance of Sothorn and Marlowe. MacLean's Shylock is today the most virile, most characteristic and most convincing Shylock on the American stage, full of color and nuances, and inspired with tragic dignity. Those who witnessed his splendid performance of the part in Boston, early this season, as this writer did, will always cherish a precious memory of a strong, artistic creation, a delineation that we hope are long to see more universally appreciated. With the names of Sothorn and Marlowe, the *Washington Post* couples the regrettable suggestion that the occasion probably also "marks the last appearance on the stage of Miss Julia Marlowe and her husband." THE MIRROR hopes that this announcement is not final. These splendid artists should not be allowed to retire in the prime of their ability. The American stage needs them, as it needs MacLean and the few remaining players who keep alive our interest in what is, after all, best in the world of the theater.

Personal

BIGGERS.—A son, who has been given the name of Robert Ladd, was born to Mr. and Mrs. Earl Derr Biggers on June 6 at their home in Pelham, N. Y.

DARRAH.—Charles Darrah, the young leading man in "On Trial," at the Candler Theater, is receiving much praise from all who have seen his sincere performance of the husband accused of the murder of the man who caused his wife's unhappiness. Mr. Darrah was brought to New York to fill his present role on account of his work in another company presenting



White, N. Y.

MADAME GANNA WALSKA.

Beautiful Russian Singer and Actress, Now with Lew Fields.

the same play on the road. Mr. Darrah has played a variety of parts. He has been very successful in stock in Philadelphia, Evanston, Ill., where he played leads in all the recent releases, among which he was especially successful in "The Fortune Hunter." He has demonstrated his versatility by such roles as Pietro in "The Climax," the beggar with Otis Skinner in the original cast of "Kismet," and Robert Stafford in "Bought and Paid For."

HILDER-HOTCHKISS.—Miss Eleanor Bertha Hotchkiss, daughter of the late Mr. and Mrs. Frederick Hotchkiss, and John Chapman Hilder, dramatic editor of *Vanity Fair*, were married on June 12 in the Church of the Transfiguration. The bride is a niece of Henry Morgenthau, American Ambassador to Turkey. The couple will spend the summer in a bungalow at Towaco, N. J.

LOU-TELLEGEN.—Lou-Tellegen, who came to this country three years ago as leading man with Sarah Bernhardt, took out his first American citizenship papers last Thursday. He gave his age as twenty-eight years. Mr. Tellegen, though commonly regarded as a Frenchman, is a native of Holland, the son of a Greek father and a Dutch mother, and made his first appearance on the stage in the Netherlands.

DVORAK.—Edward Dvorak has assumed the directorship of the Centralizing School of Acting in Chicago. Mr. Dvorak conducted the Dvorak Dramatic School in Chicago for eight years, and was associated with a leading New York school for four years as stage director. Among the graduates of his classes was the late Edward J. Morgan.

LYNE.—Our Honolulu correspondent, C. D. Wright, writes that by special invitation, Felice Lyne, the American opera singer, recently spent a morning at ex-Queen Liliuokalani's residence in Washington Square, Honolulu, and sang several songs. "The former Queen," writes Mr. Wright, "gave the little singer an autographed copy of her own composition, 'Aloha Oe,' and also taught her the pronunciation of the native words. As she sang in the music room it was a pathetic sight to see the old Queen's retainers, who have been in her service since monarchical times, peering in at the doors and windows to hear this song of their beloved sovereign. Liliuokalani is now seventy years of age, but is very active and carries her years lightly."

MANSFIELD.—Richard Mansfield, formerly known as Gibbs Mansfield, appeared in public as an actor last Saturday night in an amateur production of Al-

fred Noyes's play, "Sherwood," in the gymnasium of Christodora House, 147 Avenue B, playing the role of Robin Hood. Young Mr. Mansfield, who is now in his seventeenth year, contemplates a professional career upon the conclusion of a four years' course at Harvard, which he will begin a year from this Autumn. As Gibbs Mansfield he became widely known through stories of his acting precocity and through numerous reproductions of photographs taken with his father.

URBAN.—Joseph Urban, the Viennese artist whose designs for productions made by the Boston Opera and the Liebler Company attracted attention, has entered into a partnership agreement with F. Ziegfeld, Jr., whereby he will establish a scenic studio in New York. The new studio will also have charge of a dramatic offering Mr. Ziegfeld will make during the coming season. Mr. Urban has done the decoration for the 1913 edition of the Follies which is due here next week.

WILLIAMS.—The record of Zenaide Williams on the stage is a distinguished one. In "Becky Sharpe," with Mrs. Fiske, she acted Amelia Sedley. Last Summer, when Arthur Row produced Maeterlinck's poetic play, "Oglaraine and Selysette" at the New York University, he selected Miss Williams to originate the role of the girl wife, Selysette. "She has the real flame of genius," exclaimed Gertrude Atherton, the novelist, on seeing this performance. A prominent picture company has signed Miss Williams for a long period and in this new field Miss Williams seems destined for even greater success than in the spoken drama.

AUCTION OF FANNY DAVENPORT'S EFFECTS

"How soon we are forgotten," was the lament of Benjamin S. Wise, auctioneer, when the low bidding last week at 17 West Seventy-sixth Street for the effects of the late Mrs. Melbourne MacDowell (Fanny Davenport), was most marked. His sad cry at times would bring forth a bid of at least twenty-five cents more from some one of the two thousand persons who had gathered for the sale.

Evidently most of those present were there out of curiosity, as almost every article sold far below its face value. For instance, a sterling clock, with figures on it which cost \$1,500, was bought by a retired actress for \$20; a French traveling clock, which cost \$25 in Paris, brought twenty-five cents, and a trunkful of hats, velvet, fur and Panama, was sold for \$1. Miss Davenport's piano brought \$140, and 250 prompt books, interlined with Augustin Daly's stage instructions, were bought by a dealer for \$42.

A peculiar phase of the transactions stood out prominently when the valuables were offered for sale, comments the *Telegraph*. The stage jewelry which the actress wore behind the footlights brought all sorts of fancy prices, while the legitimate trinkets, ten times as valuable, went for a song.

Another thing which will bring tears to the eyes of old times was when the French traveling clock came up for auction. Miss Davenport had carried the clock wherever she went while on the road, and it had cost her \$25 in Paris. Someone got the timepiece for fifty cents.

The silver plated top inkstand which sat on the writing desk where the actress wrote all her letters was sold for twenty-five cents. A gold bronze clock, with three figures, which cost \$1,000 in Paris, went for \$20, and an engraved brass lamp, worth \$75, was sold for \$1. A beautiful heavy raised brass bed, which cost \$110, was knocked down for \$14, including mattress and box springs. For \$2 one bidder got a set of chips on an inlaid revolving table, having eighteen sets of chips, ten packs of cards and markers. It should have brought at least \$50.

Autographed photographs of herself and Thomas Jefferson sold for twenty-five cents and \$11.50 respectively. Her \$1,200 Steinway piano went for \$140.

But the true irony came when Mr. Wise offered a pretty shell letter file, with pages decorated with pressed flowers. It was in this file that the attorneys found much of the actresses' personal correspondence. If anything had sentimental value, it should have been that article. The selling price was \$2. So much for sentiment!

ACTORS' FORTUNES

A strong contrasting light is cast up on the fortunes of well-known players by two wills filed this week, that of the late Robert Drouet and Eben Plympton. While Drouet left an estate worth \$15,900, Plympton left \$1,000, which practically goes to the Edwin Forrest Lodge of the Actors' Order of Friendship. Yet Plympton was until a few years ago regarded as one of the most popular actors in America, and many graybeards recall his playing Romeo with Mary Anderson and Adelaide Neilson, for he was regarded as the most poetic Romeo in America. For some time he was prominent, even in his later years, in all star revivals, and only this year he appeared on Broadway as Sir Toby Belch with Phyllis Neilson-Terry in "Twelfth Night."

By all the rules Plympton should have left a for-

POPULAR MANAGERS

The Liberty Theater, of Cleveland, Ohio, is under the management of Mr. Harry Du Rocher, who is also manager of the Gordon Square Theater. Mr. Du Rocher is as popular as he is active. He seems to know what the theatergoers of Cleveland want and caters accordingly. At present he is presenting five vaudeville acts and master photoplays, two performances daily, and a continuous performance on Sunday.

The Liberty, the most complete, modern and hand-somest suburban vaudeville and picture theater in America, was opened April 15. The house was de-



MR. HARRY DU ROCHER,

Manager of the Liberty Theater, Cleveland, O.

signed by Richardson & Yost, local architects, and was erected for the Doan Square Realty Company, of which Mr. S. M. Hexter, a prominent Cleveland business man, is president, at a cost of \$75,000. The seating capacity is 1,000, the mural work on the proscenium arch is the largest of its kind in the United States and is the work of Walter Serras, of Rochester, N. Y. The color scheme of the Liberty is daintily worked out in gray, old rose and gold, the woodwork being treated in a silvery gray. The stage has been built with all modern conveniences and for the convenience of the performers. The entire building is fireproof.

B. S. MILBURN.

tune of some pretension; but he was a high liver and an eccentric, whereas Drouet, though of the quality of the average leading man on Broadway, was a clean-cut, methodic man of affairs who knew enough to conserve his earnings. Their respective bequests illustrate the ways of the actors of the old school and those of the new, though a number of the old actors, survivors of the period of the romantic school, have taken good care of their incomes. Joseph Jefferson left a fortune; Lotta is a rich woman; Maggie Mitchell is well provided; William C. Crane is a well-to-do man, and others that might be named can await the end in peace.

On the other hand, a considerable number of the old timers are having difficulties to make both ends meet, and the bearers of names once illustrious are glad to get engagements of any kind. Every now and then a name appears obscurely in a cast in a relatively unimportant role that revives vivid memories of thirty and more years ago, names that have lost their spell, whose bearers have been forgotten and are not known to the present-day school of practical managers with no soul for traditions and no time to study theatrical records. I know of the case of a once famous star in musical comedy who when last heard of, some years ago, was acting as a janitress in an apartment house in an out-of-way section of the great heartless city. Few knew her past, and though her history would have been eagerly sought for publication in one of the big Sunday papers, I hadn't the heart to reveal her place of retirement.—*New York Letter, Cincinnati Enquirer.*

According to Eckermann in his conversation with Goethe, the latter said that that the Italian playwright, Louversarm Gozzi, had asserted the existence of only thirty-six situations, and that Schiller tried to prove that there were more, but could not discover as many as Gozzi. "It is almost impossible in the present day," said Goethe, "to find a situation which is thoroughly new. Only the manner of looking at it can be new, and the art of treating it and representing it."—M. GEORGE POSEY ("Thirty-six Situations Dramatiques").

ESTABLISHED JANUARY 4, 1875

THE NEW YORK DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 6346-8341. Registered Cable Address—"Drammirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
 FREDERICK F. SCHRAEDER, President and Editor
 LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dow's Agency, 17 Green Street, Charing Cross Road, Australia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

COMIC OPERA OR "MOVIE"?

It is too early to write a play or a comic opera or film a moving picture on any event of the European War. The reasons are so obvious that he who shuts his eyes can see them, standing or running. We assume that there can be no objection—no violation of neutrality—in making a note of anything not a commonplace in the conflict, for the benefit of any who may be scouting for a subject for a play, a comic opera or a moving picture for production when the countries now at war have ceased from shooting and the soldiers and sailors and aviators are at rest.

As a starter, there is the escape from the *Emden* six months ago from Cocos Island in the Indian Ocean. A lieutenant of the *Emden*, von MUCKE, and a few of his men, made a getaway from the rover after she had made her last raid. There was a craft of some sort, certainly not constructed on naval lines, a common, every day schooner, the *Aysla*, the property of a country which von MUCKE was fighting. This craft was commandeered by von MUCKE, and he sailed her away. He had no port of call on his chart. The schooner had no munitions. She was at sea in every sense while the world was yet reading about the *Emden's* end.

Some time elapsed and correspondents were drawing upon their imaginations for the whereabouts of the *Aysla*. It was easy to guess that the schooner was calling at various ports, demanding and receiving whatever was necessary to keep the *Aysla* on her wild cruise. The first authentic news concerning the commandeered ship was that she had left the Indian Ocean in her wake, passed other flags and forts of the enemy and made the Red Sea. Von MUCKE and his crew got shore leave at a Turkish port and it may be certain that they had a good time, for the Turk can be gracious when he cares to act the role. Then "off agin." There was another lull touching the *Aysla's* place on the seas.

The other day came the information—not a rumor—that the *Aysla* had dropped anchor at Damascus, a name full of the events of other centuries, and as von MUCKE stepped ashore he said to the Damascus custom house official, "Wonder if we get the Iron Cross?" At least he is reported to have said that. Whether he did or not

will make no difference to the comic opera composer or the motion picture constructor who may find a plot in the cruise of von MUCKE's schooner.

The story, for stage purposes, need not be confined to any country, cause or sea. It has the elements of an entertaining production. It is the one romance of the European War to date. It comes out of the sea. That's enough. For the versifier, about whose fate we have no concern, the cruise of the *Aysla* has more incidents than the cruise of the *Nancy* brig.

THE MAGICIANS IN REVIEW

(Continued from page 5.)

act, but they were all wrong, for Iva Branst Davenport couched the secret of the Davenport Brothers to me during one of my visits to him in Mayville, N. Y., and I believe I am the only human who can rightfully answer all questions regarding the ability of the never-to-be-forgotten Davenport Brothers.

Neither was Heller the first to do second sight, for the originator, as far as can be traced, is that brilliant performer, Chev. Pinetti, who performed second sight in 1784 in London, England (vide "Houdini Unmasked," page 210). Second sight was performed in 1840 in Boston by the Mysterious Woman, and at that time Heller was only nine years of age, and had not been in America.

A number of entertainers presented second sight before Heller was born. Heller was the greatest performer we have ever had, who combined his wit with magic and music, and created the comedy lines giving the imitation of the boarding school mis at the place forte. He died Nov. 23, 1878, at the Continental Hotel in Philadelphia.

And until I found his burial place it was unknown to the world at large, as it was wrongly recorded, and it was by a discovery of the old grave digger who remembered the funeral that I was successful in having the grave rightfully recorded with the cemetery authorities. And Haidée Heller was not his sister, though advertised as such.

The best known of the Herrmans was Compa, and he died worth a million. Alexander Herrman was the best showman, but not the most successful of the three generations as Mr. Grau writes.

And to cap the climax, wrongs our esteemed friend, the Fakir of Ava, Mr. I. Harris Hughes, of Buffalo, who, strange to say, is the teacher of our own Harry Keller.

The Fakir of Ava never performed the shabby trick attributed to him by Mr. Grau, unless it was some one who took that name, for the programmes in my possession show that the Fakir of Ava had a great assortment of tricks, illusions, and mysticism, and had no need to resort to guilting the public by disappearing without giving a performance.

There is no passing away of the magicians, they have improved their work by specialization, for in days past there was no big circuit to book them for many weeks, and magicians had to do the best they could, and in this way reap the benefit of big or poor houses when giving performances.

There are numbers of magicians capable of giving the evening's performance, but the work is more congenial and there is less worry attached to it when booked for a full season, and the local manager has to do the worrying.

HARRY HODGINS.

CHARLES C. BURNHAM DEAD

Charles C. Burnham, one of the most widely known stock character actors in America, and who recently joined the Ernest Fisher Players at the Shubert Theater, died June 8, of heart disease at the Empress Hotel, St. Paul, Minn. Mr. Burnham was sixty-five years old, and for the past fifty-six years had followed the theatrical profession, going on the stage when only nine years old. During his career he had been identified with many of the country's most noted stock organizations, and was a member of the Ferris Stock company during its engagement in Minneapolis a few seasons ago. He is said to have known most of the parts of the old-line dramas sufficiently to enter their productions with but little of the usual rehearsing. Mr. Burnham was stricken after the performance Monday night and retired to his room with what he thought was an attack of indigestion, and later recuperated sufficiently to assure the management that he would return to his place in the cast for Tuesday's performance. He became worse, however, late in the afternoon, and on a visit by Harry La Cour, a member of the Fisher company, to his room, he was found dead. Mr. Burnham's home was in Boston, where a widow survives him. He was a member of the B. F. O. E.

MARRIAGES

Beulah Charlotte Fisher, daughter of Charles Fisher, of Stamford, Conn., and Percy Nelson Burr, of Stamford, were married at St. Chrysostom Church, New York, on June 5. Mrs. Burr was with "Too Many Cooks" on tour last season. She has taken a home for the summer at Stamford.

Violet A. Brooks, daughter of Mr. and Mrs. W. A. Brooks, of Akron, O., was married in Chicago on June 1 to William Hadenburg Budd, son of Mrs. Julia Harriman Budd, of Yonkers, N. Y. Mrs. Budd is a member of "The Lady in Red" company playing in Chicago and Mr. Budd has been engaged in the brokerage business there. They will reside in New York city.

DEATHS

General Edward E. Molloy, commander of Union troops in the Civil War, manufacturer and father of Roland E. Molloy, died on June 10, at Roosevelt Hospital, from the effects of a minor operation. It is said that he spent a fortune upon the defense of his son Roland, who was convicted and later acquitted of the charge of murder of Mrs. Kate B. Adams, in November, 1912. Roland E. Molloy's play, "The Mad Inside," was produced in New York by David Belasco. The play was said to be an accurate representation of his father's experiences in the Ringling death house.

John M. Hickey, a widely known theatrical manager, died on June 6, in the Polytechnic Hospital, in his sixty-fifth year. He was identified with Klaw and Wagner and the Lyceums for many years, managing the productions of "Merely Mary Ann" and "The Gladiators." He is survived by his widow and a daughter, Edna, by his first wife.

Mildred Claiborne (in private life Mrs. Al. Decker) died May 31, at the home of her parents, Mr. and Mrs. John P. Mullin, at 322 West 127th St., New York, after a prolonged illness. Miss Claiborne was a dancer in several Broadway productions prior to her marriage. Surviving her are her parents, a brother and two sisters, Nell and Lillian Claiborne, both of whom are on the stage.

ACTORS' CHURCH ALLIANCE ACTIVE

The Actors' Church Alliance will hold its last service of the season next Sunday evening at Ascension Memorial Church, West Forty-third Street, near Ninth Avenue, at 8 o'clock. The sermon will be preached by the Rev. Taliaferro F. Canby, D.D., last rector of St. John's Church, Dresden, Germany, and his subject will be "The Secret in the House."

The last social of the season will be given on July 1 at the Ascension Memorial Church. There will be a programme, with refreshments and dancing.

The Rev. Walter R. Bentley, National Secretary, will preach next week at Christ Church, New Haven, Conn., before the members of the Hyperion Stock company and their friends. The Secretary expects to visit Calgary, Edmonton, Denver and San Francisco during the summer in the interests of the Alliance.

At the last meeting of the National Council the Right Rev. James H. Darlington, D.D., Bishop of Harrisburg, was unanimously elected a vice-president of the Alliance.

GOSSIP

Helen Meinken has replaced Alice Brady in "Sinners."

Phyllis Carrington, late of "The Third Party" is spending the summer at Green Bay, Wis.

Wilma Wyman is in charge of the Astor Roof dance, the season of which was opened on June 8.

Gail Truitt is spending the summer in California. She will visit both expositions before returning East next fall.

A cablegram has been received from London by William Devereaux, who is appearing in "Three of Hearts," that his play, "Henry of Navarre," which was revived a week ago by Fred Terry and Julia Neilson, was meeting with immediate success, in spite of the unsettled conditions in that city.

Mrs. Denis F. O'Brien is arranging an entertainment and dance at her home, 135 Ains Avenue, Park Hill, for the evening of Monday, June 28, the proceeds of which will be donated to the fund for providing two-week vacation outings for the poor boys and girls of Yonkers. A number of well-known actors and actresses have already promised their services in contributing to the entertainment. The programme will be headed by George M. Cohan. Tickets may be secured from Mrs. Francis H. Sisson, treasurer, at her residence on Overcliff Street, Park Hill, Yonkers.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players can be served by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. No questions answered by mail.)

R. B. T., Chicago.—Macy's Arbuckle had the role of Colonel Jim Scott in "Welcome to Our City."

A. C. Le Duc, Washington, D. C.—George Arliss can be addressed in care of the Garrick or Green Room Club, London, England.

H. Bock, New York City.—Our records do not show that Helen Ware ever played in "The Lion and the Mouse."

J. H. Blake, Detroit, Mich.—Mary Mansering appeared in "The Stubbornness of Geraldine" at the Garrick Theater, New York City, on Nov. 3, 1902.

J. Benvenuti, West Haven, Conn.—Nancy O'Neill appeared in a play called "Agnes," which was presented at the Majestic Theater, New York City, on Oct. 3, 1908.

R. H. VonHass, Pittsburgh, Pa.—"Meyer and Son"—Synopsis: Act I—Private office of "Meyer and Son." Act II—The residence of Major Gray. The next afternoon. Act III—Library in Nathan Meyer's house. The same evening.

D. L. D., Newark, N. J.—"The Commuters," a farcical comedy by James Forbes, was produced at the Criterion Theater, New York City, Aug. 18, 1910, continuing until Dec. 31, 1910, with the following cast: Orrin Johnson, May De Souza, Georgia Lawrence, Mrs. Pauline Duffield, George Soule Spencer, John Chamberlain, E. Y. Backus, Taylor Holmes, Maude Knowlton, Amy Lesser, Isabelle Panton, Adelya Wesley, and Lillian Thurgate.

JAMES C. KANE, Brooklyn, N. Y.—(1) Some of the recent productions that Ben Johnson has played in are: "The Merry Wives of Windsor," "The Thunderbolt," "Vanity Fair," "The Piper," "The Arrow Maker," "The Blue Bird," "Noah's Flood," "A Man of Honor," "White Magic," and "Ready Money." (2) The Vitaphone studio is located at Locust and East Fifteenth Street, Brooklyn; the Edison, at Bedford Park, New York City; Pathe Freres, at 1 Congress Street, Jersey City, N. J.; the Thanhouser, at New Rochelle, N. Y.

R. C. LAWRENCE, Columbus, O.—To settle a friendly discussion among some of your college enthusiasts, would you please answer the following questions? Is there a particularly good stock company in Cleveland, O., at present? (1) Where, outside of New York, are the best stock companies located? (2) Is stock still the training school for future stars? (3) Who is now taking Charles Frohman's place? (4)

(1) Yes. The Colonial. (2) All of the stock companies reported every week in this Mirror's stock page are good. (3) Some folks think they are and some think otherwise. (Nothing but talent makes anybody a star.) (4) His brother, Daniel, and Mr. Alf Hayman succeed to the late Charles Frohman's business. Nobody takes "C. F.'s" place.

A SUBSCRIBER.—Your question can be briefly answered by the statement that all theatrical contracts are variable, like other business agreements. While as a rule managers do not reserve their rights acquired by the production of a play as to stock and picture productions, there are many exceptions, much depending on the popularity and consequent influence of the author. We have known managers dealing with new authors to reserve everything in sight and making the playwright sign over his body and soul. But if the author once scores a success he is pretty much the dictator of terms. The author should insert in his contract the words "stock and motion picture rights reserved by the author." Whether the author may reserve the motion picture rights is answered in the foregoing. He may if he can.

ACTORS' SOCIETY ELECTION

At the annual meeting of the Actors' Society of America, held Thursday, June 10, at the Amsterdam Opera House, the following officers were elected for the ensuing year: President, William F. Haddock; first vice-president, George Henry Truitt; second vice-president, Louise Kent; treasurer, Alf Helton; librarian, Caroline Newcombe; secretary, Mrs. Margaret E. Pitts Patrick. Directors: Carrie Lowe, Nellie Callahan, Verne E. Sheridan, Charles Dey, and Louis Epstein.

"HIP" TO SHOW SPECTACLES

Big House, Now Under Dillingham's Direction, to Open in Fall with "All America"

Never have there been recorded in American theatrical history so many important events as in the season now drawing to a close. No sooner had sentimental Broadway recovered from the staggering news that the Century Theater was to be turned into a music hall than the announcement was suddenly made that Charles H. Dillingham had leased the Hippodrome for a term of years.

Mr. Dillingham's announcement came closely upon the statement issued by the Shuberts that the competition of the motion pictures had forced them to give up their lease on the big playhouse.

After the building has been completely overhauled, it will be opened under its new management in September with a patriotic spectacle, entitled "All America," written by an author new to the stage. The policy of entertainment, according to Bruce Edwards, of Mr. Dillingham's staff, will be modeled after the great institutions of the kind in Europe. Though the exact nature of the features to be presented has not been announced, it is known that many novel and important acts from different parts of the world have been secured for the opening production.

It is quite likely that Fred Thompson, one of the builders of the Hippodrome, and Arthur Voelgelin, who presided there for many years as artistic director, will be associated with Mr. Dillingham in the management.

The Hippodrome was opened in 1905 under the management of Thompson and Dundy with a spectacle called "A Yankee Circus on Mars." After the death of Mr. Dundy it passed under the control of the Shubert-Anderson Company. The house has always been operated profitably until "Wars of the World" was put on last Autumn. With the failure of this production an indoor circus was staged. But this did not survive long, and in March the house was given over to motion pictures.

The Shuberts, in their statement, announce that the possibilities of the house, from a scenic standpoint, have been exhausted, and that all the thrills and massive scenes formerly characteristic of the Hippodrome have been copied and improved upon by the motion picture people. It remains to be seen whether Mr. Dillingham can revive public interest in big scenic spectacles.

LONDON MEMORIAL SERVICE FOR C. F.

The London memorial service for Charles Frohman was held at the Church of St. Martin-in-the-Fields, Charing-cross. The congregation included many distinguished members of the theatrical profession and writers for the stage.

Among those present were: Sir Arthur and Lady Pinner, J. Gatti, R. Gatti, George Edwards, J. Walton, Edith Chase, Drummond, Edna May (Mrs. Lawson), George Bernard Shaw, Sir Herbert and Lady Tree, Sir John and Lady Hare, Sir James Harris, Sir Charles Wyndham, Henry Dana, Dennis Hadley, J. E. Vedemann, Mr. and Mrs. Vedemann, Mr. and Mrs. Dora Boscovich, Edith Chambers, Alfred Sutro, Sir George Alexander, R. Vivian Reynolds, Arthur Boucher, Arthur Chudleigh, Leonard Lillie, Gerald du Maurier, Frank Carson, Mr. and Mrs. Seymour Hicks, A. E. Gordon, Edmond Green, Norman Forbes, Sydney Valentine, Miss Trevelyan, Cecilia Loftus, Nina Bonciani, Holman Clark, Gaby Delany, Hubert Henry Davies, Anthony Hope Hawkins, J. A. E. Malone, J. T. Grein, Malcolm Watson, Richard Northcott, Sam Bowers, Lewis Waller, Mr. and Mrs. Fred Verry, Charles Hartrey, Arthur Collins, Frederick Harrison, Lena Aswell, Gertrude Kingston, Martin Harvey, Robert Courtneidge, Herman Klein, Mr. and Mrs. W. H. Kendal, Walter Haas, Comma Hamilton, Weedon Grossmith, Rosina Pliml, J. D. Beveridge, A. E. Blom, Matheson Lang, Sir Lewis, Fred Kerr, Michael, Martin, E. Frim, W. D. Blair, J. Crisp, Chester Fox, Alfred Butt, Sir Louis Bancroft, James W. Matthews, Arthur Garrett, Herbert Chennery, Oscar Barrett, Mrs. Frank Wyatt, Hall Caine, Courtes Pounds, R. C. Caron, Kate Winsor, Marie Lohr, James Fernandez, Ben Green, Leonard Pavis, Violet Vanbrugh, and the staff of the Duke of York's Theater.

The Reverend W. F. Bealey, Sub-Dean of St. Paul's Cathedral, conducted the service and gave a short address in which, after briefly recalling the circumstances in which Mr. Frohman met his death in the Lusitania, he said that his life was crowded with tremendous energy and yet was simple. In the hours of relaxation he had no restless craving for false enjoyment. His word was his bond.

FLORENCE FISHER WEDS

PUNTSBORO, Pa., June 9 (Special).—Florence Fisher, and David William Parry, of Pittsburgh, were married in this city last evening at the home of the bride's parents, Mr. and Mrs. Jacob L. Fisher. Among the four hundred guests present were Mr. and Mrs. Otis Skinner, Cordelia Skinner, and Mr. and Mrs. Walker Whiteside. Miss Elizabeth Shope, of Williamsport, a chum of the bride, acted as maid of honor, while Richard Parry, of New York, served as his brother's best man.

After a short visit in the East, Mr. and Mrs. Parry will take a honeymoon trip to Havana. They will be at home after September 1 in Raywood Street, Pittsburgh. Mr. Parry is the Pittsburgh representative of the National City Bank, of New York. His bride, prior to her engagement in the leading role with Mr. Skinner, was leading woman for several years with Walker Whiteside in "The Typhoon" and "The Melting Pot." She also played with Madame Nasimova in Isen repertoire.

THREATENED STRIKE OFF

Actors and Managers Temporarily Patch Up Differences—Uniform Contracts Demanded

Now that the theatrical managers who compose the United Managers' Protective Association, and the actors and actresses who are members of the Actors' Equity Association are willing to conciliate, the threatened strike of the players, which seemed imminent after the meeting of the Equity Association on June 1, has been averted.

The issue between the two organizations concerns uniform contracts. The managers claim the right to dictate what form of contract is furnished, while the actors maintain that will sign only uniform contracts or contracts sanctioned by their association.

At the annual meeting of the managers' association next month it is expected that a definite policy concerning the actors' demands will be drawn up. The question of uniform contracts is to the managers a difficult one to settle, since it involves so many technical points.

In a statement, it issued, Ligon Johnson, attorney for the association, said:

"So far as a threatened strike of actors and actresses is concerned, such a step is scarcely to be taken seriously. The profession would suffer more than the managers, particularly at a time when business is so poor in other parts of the country that managers could easily dispense with a large proportion of their road companies."

ELLIS WITH MISS MARBURY

Melville Ellis, who has been associated with the Shuberts for many years in the capacity of costume designer and artistic director, has signed a contract with Ellise Marbury by which she becomes his sole representative for a term of years. As already announced, he will appear next season under the management of C. B. Dillingham. He will also direct the dress designs and scenic models for all of the A. H. Woods' productions.

Mr. Ellis, who is a native of California, left for the Pacific Coast last Thursday for a month's vacation, his first in twelve years.

KLEIN LEAVES ESTATE TO FAMILY

Charles Klein, who lost his life on the Lusitania, left practically his entire estate to his wife and two sons by his will, which was filed last week in the Surrogate's Court. Though no estimate was made of his estate, it is said to be valued at more than \$100,000.

Mrs. Lillian Gottlieb Klein, wife, receives the entire residuary estate. One son, Philip, receives \$50,000 outright, while John Victor Klein, the other son, is to receive the income from \$50,000 and get the principal when he is twenty-five. Two brothers, Herman and Manuel Klein, get \$5,000 and \$1,000, respectively.

ACTORS' FUND EXPENSES MADE

The various benefits arranged for the Actors' Fund have netted sufficient revenue to enable the Fund to pay expenses for a year. Daniel Frohman, the president, secured \$50,000 through his various benefits in the East and the West, and the Lambs Club raised about \$28,000. This sum, \$58,000, in addition to other results during the season, makes a grand total of nearly \$70,000. This represents a trifle more than the expenses of maintaining the Actors' Fund and the Actors' Fund Home.

TO PROSECUTE POSTERS' TRUST

The United States Government is preparing to bring a criminal prosecution against the Billposters' Trust, as a result of revelations made of its methods of doing business in the civil suit brought against the association before Judge Landis in the United States District Court. Witnesses who appeared for the Government in its civil suit have been subpoenaed.

"POLLYANNA" TO BE K. AND E.'S FIRST

The first production of the season to be made by Klaw and Erlanger, in association with George C. Tyler, will be a dramatization of Eleanor H. Porter's novel, "Pollyanna." The stage version has been made by Catherine Chisholm Cushing. The first performance will take place at the Blackstone Theater in Chicago early in August.

ORLOB, "TOWN TOPICS" COMPOSER

Harold Orlob, the composer of "The Red Canary," which was produced at the Lyric Theater last Spring, is writing the music for Ned Wayburn's musical revue, "Town Topics," which will open the Century Theater as a music hall.

"THE BLIGHTER" TO BE PRODUCED

M. A. Henders, manager of "Castles in the Air," has acquired the dramatic rights to Forrest Halsey's story, "The Blighter," which has been running serially in Young's Magazine. The play will be produced early next season.

"GOOD INTENTIONS, BUT"

A new farce-comedy in three acts, entitled "Good Intentions, But," the joint work of Eden Greville and Kate Woolsey, is to be produced in New York the coming season. The scenes of the play are laid in Washington, D. C.

LONDON HOUSES TO CLOSE

Fear of Zappella Raids May Shut All Amusement Places, Writes Laurette Taylor

That the London theaters may all be closed is the report just received here from Laurette Taylor, who has been playing all season in "Peg o' My Heart." Miss Taylor is to appear here next Fall under the management of Klaw and Erlanger and George C. Tyler, and it was to Mr. Tyler that Miss Taylor sent the report of the prospective closing order.

"The latest news," said Miss Taylor, "is that in the near future the theaters will all be closed. I learned this on applying at the Carlton for permission to give a dance. They told me that a license could be obtained for dancing only up to 3 A.M., that the authorities wished every one to be home these nights, and that presently owing to the likelihood of Zappella raids, it is the intention to close all places of amusement."

This circumstance will undoubtedly hasten Miss Taylor's return to this country.

SHUBERT ICE PALACE

New Amusement Resort to Be Built on Ground Adjacent to Shubert and Booth Theaters

An ice palace, modelled after the Admiral's Palaces in Berlin, is to be built here and opened late next Fall by the Shuberts. The resort, which will be about the same size as the Hippodrome, will occupy the plot on Forty-fourth and Forty-fifth Streets, adjacent to the Shubert and Booth theaters. It will be the first place of its kind in New York.

The entire lower floor will be devoted to skating. Spectacular ballets will feature the ice palace in the evening. Skaters from Norway, Sweden, Germany, and Canada will appear. The second and third floors will be given over to restaurants and cafes.

The building will accommodate about four thousand persons, and the prices of admission will range from 35 cents to \$1.50.

CANADIAN NOTES

The Family and the Francis of Ottawa, are crowded, the attractions being "movies" and good music. (Du Be, Corr.)

Robert Henry Hodge as Bill Blithers was one of the best features of the season at the Hippodrome, Toronto, June 7-12. Elsie Cobble's songs and the Sorority Girls with Cal Dean and Marie Frey were well received. Scarborough Beach and Haddon's Point are open with summer attractions. At Leamington, June 7-12, Norton and John Nef, Frey Twins, O'Neill and Gallagher, Le Maire and Dawson, to big attendance. (George M. Dantree, Corr.)

EDWARDS DAVIS'S PEACE PLAY

While most playwrights have been turning out war dramas, Edwards Davis has written and produced a peace play. The play, which bears as its title, "The Blessed and the Saint," had its premiere at the Newark Theater on Memorial Day, and received excellent notices. The play presents as its argument the failure of Christianity to fulfill its intended destiny in relation to militarism.

The cast included Edwards Davis, Russ Whytal, Harold Voughburgh, Francis Morey, Edward See, Jule Power, Cecil Kern, and others.

APPEAL INJUNCTION ORDER

The Shuberts, through their attorney, William Klein, have appealed to the Appellate Division from the order of Supreme Court Justice Peter A. Hendrick, who on May 24 granted an injunction to Alexander Woolcott, dramatic critic of the Times, restraining them from refusing him admittance to their theaters. The appeal will be argued by the five justices of the Appellate Court on June 18.

MISS KELLERMANN OUT OF CAST

Annette Kellermann has withdrawn from the cast of the "Elegiac Follies of 1915," in which she was to play a principal role, owing to the inadequacy of the setting which Joseph Urban had designed for her swimming and diving act.

IRISH THEATER PLANS SEASON

Encouraged by their recent success at the Handbox Theater, the Irish Theater of America is planning a repertoire season of twenty weeks next year at a Broadway theater. Whitford Kane and John F. Campbell are the producing directors of the organization.

1,000 TIMES AS "PEG"

Laurette Taylor celebrated her one thousandth performance as Peg in "Peg o' My Heart" on May 31 at the Globe Theater, London. With the possible exception of "Potash and Perlmutter," the play has scored the biggest success of the London season.

"SOMEBODY'S LUGGAGE"

A dramatization has been made of F. J. Randall's novel, "Somebody's Luggage." After a try-out on the road, the play will be presented in New York early in October.

DENIES REPORT OF DEATH

J. Palmer Collins wishes to contradict the report which recently stated that he had died suddenly in his dressing-room.

ON THE RIALTO

You can't get an outlook to business and pleasure through a closed door and a curtained window.—*The Sage.*

Frank Tinney, the well-known carriage starter of Broadway and Freeport, L. I., will make one final heroic attempt to tell the name of his new automobile when he appears in a special performance of "Watch Your Step" in London. Mr. Tinney will sail on the St. Paul Saturday at the request of Alfred Butt, who is arranging a huge benefit, under royal patronage, for the British Naval Militia Fund on June 28. He receives his fare over and back and three weeks' expenses for his special appearance.

For years Louis Mann's broad-wing collar has been one of the principal sights of the Rialto. For years, many, wishing to emulate Mr. Mann's sartorial idiosyncrasy, have attempted to find the exclusive hiding-place of this unique style of collar. But to no avail. At last, however, the secret is out. It is made abroad, and comes from the house of Heinrich Kessler in Carabid.

Mr. Mann, naturally chagrined that the source of his famous neck covering has been divulged, wishes it understood that only in respect to collars, does he stand for Teutonic "kultur," or, as he puts it, "coltur." In everything else he is strictly neutral.

NEW AMUSEMENT CORPORATION

ALBANY, N. Y., June 14 (Special).—The New York Hippodrome Corporation, was incorporated with the Secretary of State on June 11. It is capitalized at \$10,000 and is authorized to manage theaters, music halls, hippodromes and circuses, also to own, train and exhibit wild and domestic animals. The directors are Frederick M. Sanders, 436 Fort Washington Avenue, New York City; John P. Buck, New Canaan, Conn.; Harry O. Winsor, White Plains, N. Y.

SEATTLE MANAGER WITH WAYBURN

The Mission learns on excellent authority that one of the managers of Moore's Theater in Seattle, Wash., will be associated in an executive capacity with the management of the Century Music Hall representing. It is said, certain Western interests who are financing Mr. Wayburn's project.

ENGAGE CAST FOR HOPWOOD PLAY

Selwyn and company have engaged the cast to appear in the try-out of Avery Hopwood's new play, "The Mystic Shrine." Madge Kennedy will play the leading role. Others to appear are John Westley, Conway Tearle, Ferdinand Gottschalk, John Cumberland and Mary Cecil.

NEW PLAY BY BALLARD

A new play entitled "My Dog," by Frederick Ballard, author of "Believe Me, Xanthippe," has been accepted by Coburn and Harris for production early next season. Its story concerns a vagabond and his canine companion.

"HANDS UP" AGAIN POSTPONED

The first performance of the musical review "Hands Up," with Lew Fields, Margie and Walton, has again been postponed. The premiere is now announced to take place next Saturday night, June 19, in the Forty-fourth Street Theater.

NEWS STORY OF THE WEEK

That Youkers Ball Game, Never Again!

Of course, we might have known it. In last week's Mirror was printed an item about a ball game between the Youkers Stock company, in which it was stated that the stellar lights walloped the chorus in a sweeping victory of 17 to 0. And that Joe Gillow was the speedy pitcher of the Youkers. The Mirror has never been classified as a sporting paper, but the Youkers folks wanted the item printed and in it went—with some misgivings. Now comes Adrian J. Ferrin with a correction. He says the report which appeared in The Mirror was written two days before the game was played. (Now what do you think of that?) and we fell for it.) According to Ferrin the score at the seventh inning was 25-9 in favor of the chorus. Joe Fargo pitched. Gillow missed all the balls that came his way—says Ferrin. It looks as if it was another game, but Ferrin says it was the same. Never again will any baseball news between the profession creep, crawl, climb, or drop into these columns.

In appreciation of the efforts of Warden Thomas Mott Osborne, of Sing Sing, for prisoners, he was made the hero in a drama, "The Higher Judge," written by an Auburn inmate, and presented in the prison last Wednesday night.

SEASON'S RECORD OF PRODUCTIONS

In Spite of Theater's Most Disastrous Year, 187 Productions Have Been Staged—Features of Season Include Attempt to Break Away from Conventional, Tendency Toward Dream Plays and Prevalency of Shaw's Works—Thirty-five Reach 100 Performances

Though statisticians unite in declaring this season the most disastrous in the history of the theater in this country, one hundred and eighty-seven productions have been staged from June 1, 1914, to June 15, 1915, as against one hundred and seventy-six the previous season. This amazing activity speaks volumes for the pluck and perseverance of the American theatrical manager in the face of tremendous odds. No sooner had the producing managers recovered from the severe business depression which existed last year than war clouds suddenly appeared on the horizon, bringing indescribable chaos and confusion. The producers were not daunted, however, and in spite of prudence which hastily consulted advisers urged, they began the fulfillment of their plans, basing their action upon the psychological tendency of the playgoing public to seek amusement in times of stress. Some firms, notably Cohen and Harris and Selwyn and Company, have scored a number of successes, while others, as the case of Henry W. Savage, have followed a decidedly conservative policy and refused to make a new production.

Of the disasters recorded, the death of Charles Frohman takes prime importance. His influence upon the American theater was far-reaching and vital, but it is gratifying to note that his ideals and business policies will be carried on the same as if he were living. Among the other lamentable events of the season were the failures of the Liebler Company and Harrison Gray Fiske. Both firms, whose artistic accomplishments had greatly contributed toward the betterment of the stage, blamed the war with its consequent retrenchment on the part of the public for their troubles. The Lieblers, however, might have been active to-day had they been able to cancel their contracts for the expensive productions of "The Garden of Paradise," "Twelfth Night," and "The Highway of Life." To prove again the resourcefulness of the American theatrical producer in the face of adversity, Mr. Fiske is planning a busy season, and George C. Tyler, who was the moving spirit of the Lieblers, has lately identified himself with Klaw and Erlanger as artistic director.

The 1914-15 season presents a number of features, the most noticeable of which is the tendency to break away from the conventionalized forms of acting and staging, as evidenced in the productions of Granville Barker and the Washington Square Players. There is no doubt that the success of the Abbey Players in Dublin was largely instrumental in the organization of the Washington Square Players. With an aim to foster and develop an artistic theater, free from the taint of commercialism, they began a season in February at the Bandbox Theater. Their success has been so complete that it has dispelled for all time the beliefs of the skeptics that there was no room for a theater of ideals in this country.

Just as last season the tendency in playwriting was toward the physiological type of drama, this year it has been toward the dream or retrospective play. We have notable examples in "The Phantom Rival," "On Trial," "Innocent," "My Lady's Dress," and "Alice in Wonderland."

Another significant feature of the season has been the large number of plays by George Bernard Shaw presented. Among the seven contributions from the architect of "Bull's" "other island," are "Pygmalion," "Androcles and the Lion," "The Doctor's Dilemma," "You Never Can Tell," "Candida," "Arms and the Man," and "Captain Brassbound's Conversion."

The motion picture has exerted an influence in the season's output as is seen by the cinematographic style of presentation that featured the action of "The Battle Cry," "The Silent Voice," and "A Mix Up." Then, there is noted in the presentation of "Watch Your Step," the introduction of the musical revue, a form of entertainment long popular in London and Paris. The success of this piece led to the production of the similar attractions, "Hello, Broadway," "Fads and Fancies," and "Hands Up."

As is natural in war times when positive relaxation is necessary to counteract a certain mental depression, comedies proved most popular. Of this form of playwriting forty-nine were presented this season. The other classifications were: musical pieces, thirty-two; dramas, thirty-one; playlets, thirty; melodramas, twenty-three; tragedies, twelve; farces, eight; and miscellaneous, two.

Owing to the unproductiveness of the foreign play market, a great opportunity was offered to the budding dramatist. Of this, however, he failed to take any particular advantage. And in the few cases in which he gained a hearing he met with such a comparatively small degree of success that the producers have been compelled to rely upon the established playwright. Of course, there are exceptions in the cases of Roi Cooper Megrue, author of

"Under Cover" and co-author of "It Pays to Advertise"; Elmer Reizenstein, whose "On Trial" has proven one of the big hits of the year; Willard Mack, who scored with "Kick In"; Joan Webster, author of the successful "Daddy Long-Legs"; Fred Jackson, whose "Full House" is duplicating the success of "A Pair of Silk Stockings"; and Earl Derr Biggers, author of the successful war play "Inside the Lines." Others new to the playwriting field include Robert Housum with "Byrles Run Away," Alice Brown, whose "Children of Earth" won the Ames \$10,000 prize play contest; Charles Sumner, author of "The Natural Law"; Ethel Watts Mumford, author of "Just Herself"; Joe Drum, who wrote "Milady's Boudoir"; George Randolph Chester and Lillian Chester, whose "Cordelia Blossom" was an early season offering; E. H. Gould and Frances Whitehouse, authors of "What It Means to a Woman," and H. F. Rubenstein, a young Englishman whose "Consequences" gave evidence of a gift for satirical expression.

In the summary of one hundred and eighty-seven productions, but thirty-seven revivals are recorded, leaving a total of one hundred and fifty new productions. Last year thirty-six revivals took place, which left but one hundred and forty new productions. Therefore, it will be seen that, as regards new productions, this season has a substantial lead. Surviving on June 15 are thirteen productions, ten of which are by native authors.

Of the thirty-seven revivals, twenty-one are included in the Gilbert and Sullivan repertory of De Wolf Hopper, the classical repertory of Robert B. Mantell, and Arnold Daly's repertory of Shaw plays. Other notable revivals were: "A Celebrated Case," "Trilby," "Rosemary," "Diplomacy," "A Midsummer Night's Dream," "The Critic," "The Adventure of Lady Urraula," and Granville Barker's revivals of the Greek tragedies, "The Trojan Women" and "Iphigenia in Tauris."

By native authors there were ninety-seven pieces; by foreigners or by native adapters with foreign material, eighty-eight. In the American column the most significant examples are "Twin Beds," "On Trial," "Under Cover," "It Pays to Advertise," "Daddy Long-Legs," "The Law of the Land," "My Lady's Dress," "Kick In," "Chin-Chin," "Life," "Experience," "The Only Girl," "Polygamy," "Watch Your Step," "The Show Shop," "A Full House," "The Bubble," "Beverly's Balance," "Marie-Odile," "Sinners," and "Inside the Lines," while the foreign list includes "The Third Party," "The Girl from Utah," "The High Cost of Loving," "The Beautiful Adventure," "Innocent," "The Hawk," "Consequences," "The Phantom Rival," "Pygmalion," "Mr. Wu," "A Pair of Silk Stockings," "The Highway of Life," "Outcast," "The Lilac Domino," "The Garden of Paradise," "The Song of Songs," "The Lie," "The White Feather," "Androcles and the Lion," "The Clever Ones," "She's in Again," and "The Peasant Girl."

Dramatizations number fourteen, the most successful being "Daddy Long-Legs," "Twin Beds," "The Miracle Man," and "The Song of Songs."

Four productions have given over three hundred performances—namely, "Twin Beds," "On Trial," "Under Cover," and "It Pays to Advertise." Those between two hundred and three hundred performances are "Daddy Long-Legs," 275; "Chin-Chin," 280; "Experience," 270; "The Only Girl," 256; "The Law of the Land," 250; "A Pair of Silk Stockings," 221; "Kick In," 214; and "Wars of the World," 201.

In the 100 to 200 list are "The Song of Songs," 189; "Sinners," 186; "The Lie," 178; "Outcast," 175; "Watch Your Step," 171; "Life," 164; "Polygamy," 163; "The Show Shop," 160; "Dancing Around," 160; "The Hawk," 149; "The White Feather," 131; "Hello, Broadway," 126; "The Girl from Utah," 124; "Maid in America," 123; "Marie-Odile," 121; "The High Cost of Loving," 114; "The Lilac Domino," 113; "To-night's the Night," 112; "Innocent," 112; "The Phantom Rival," 103; "The Peasant Girl," 103; "The Clever Ones," 100; and "Inside the Lines," 100. That the rest of the list gave fewer performances is not necessarily a reflection on their merit. In many instances attractions were compelled to terminate Broadway engagements in order to fulfill long road seasons.

"Outcast" was a conspicuous example of the theatrical saw that it is the play that counts beyond everything else, which is not to say that chances will not be better with the advantage of excellent acting present. The value of suspense and novelty of treatment was well illustrated in "On Trial," "Under Cover," "The Law of the Land," "Kick In," "The Hawk," while that of clever characterization and plenty of incidental action was best demonstrated in "A Pair of Silk Stockings," "Daddy Long-

Legs," "The Phantom Rival," "The Song of Songs," "It Pays to Advertise," "The Show Shop," "Androcles and the Lion," "Marie-Odile," and "Inside the Lines." No summary of the season can be called comprehensive which does not contain the names of the players whose performances stand out as particularly notable. The Mission, therefore, offers the following list:

High Ferguson, as Miriam, in "Outcast"; Kenneth S. Douglas, as Sam Thornhill, in "A Pair of Silk Stockings"; Laura Hope Crews, as Louise Marshall, and Leo Dirichstein, as Sascha Tatichoff, in "The Phantom Rival"; Irene Fenwick, as Lily Kardos, and Cyril Keightley, as Richard Laird, in "The Song of Songs"; Marjorie Rambeau, as Mary Brennan, in "So Much for So Much"; Vivian Tobin, as Alice, in "Alice in Wonderland"; Mrs. Whiffen, as Madame de Trevillac, in "The Beautiful Adventure"; O. F. Heggie, as Androcles, in "Androcles and the Lion"; John Findlay, as Saunders, in "The Only Girl"; Emanuel Reicher, as John Gabriel Borkman, in "John Gabriel Borkman"; Mathilde Cottrell, as Frau Muller, in "The Bubble"; George Gladden, as William, in "You Never Can Tell"; Mary Shaw, as Bethshela, Tanner, and Howard Krie, as the Prophet, in "Polygamy"; Ethel Barrymore, as Bertha Tregnier, in "The Shadow"; Frances Starr, as Marie-Odile, and Marie Wainwright as the Mother Superior, in "Marie-Odile"; Margot Williams, as Frailty, in "Experience"; Burr McIntosh, as Colonel Blossom, in "Cordelia Blossom"; Haldee Wright, as the Duchess of Gillingham, and Reginald Sheffield, as "Ring" Wimburn, in "Evidence"; David Powell, as the Junior Lieutenant in "Across the Border"; Edith Shannon, as Mary Ellen; A. E. Anson, as Peter Hale, and Gilda Varese, as Jane Hale, in "Children of Earth."

The record of performances herewith will speak with reasonable accuracy.

Jan. 6.—Maternity (Princess), 30 times.
Jan. 7.—Sinners (Playhouse), 188 times.
Jan. 12.—(r) Rosemary (Emoire), 15 times.
Jan. 12.—Children of Earth (Booth), 41 times.
Jan. 23.—Winter Circus (Hippodrome), 80 times.
Jan. 23.—The Fallen Idol (Comedy), 9 times.
Jan. 25.—(r) The Critic (Princess), 16 times.
Jan. 25.—Ninety in the Shade (Knickerbocker), 40 times.
Jan. 25.—The Shadow (Empire), 75 times.
Jan. 26.—Marie-Odile (Belasco), 121 times.
Jan. 27.—Androcles and the Lion (Wallack's), 85 times.
Jan. 27.—The Man Who Married a Dumb Wife (Wallack's), 85 times.
Jan. 28.—The Clever Ones (Punch and Judy), 100 times.
Feb. 1.—Ella (Garrett), 2 times.
Feb. 2.—(r) Robert B. Mantell in Repertory (Forty-fourth Street Theater).
Feb. 4.—The White Feather (Comedy), 131 times.
Feb. 5.—The Rented Earl (Elmott), 37 times.
Feb. 12.—Inside the Lines (Longacre), 100 times.
Feb. 16.—A Midsummer Night's Dream (Wallack's), 17 times.
Feb. 18.—Maid in America (Winter Garden), 123 times.
Feb. 19.—The Trap (Booth), 28 times.
Feb. 19.—Licensed (playlet) (Bandbox), 10 times.
Feb. 19.—Interior (playlet) (Bandbox), 14 times.
Feb. 19.—Eugenically Speaking (playlet) (Bandbox), 14 times.
Feb. 19.—Another Interior (playlet) (Bandbox), 10 times.
Feb. 22.—The Dicky Bird (playlet) (Park), 65 times.
Feb. 22.—Jack's Romance (Grand), 33 times.
March 1.—(r) The Adventure of Lady Urraula (Shubert), 33 times.
March 2.—The Peasant Girl (Forty-fourth Street), 124 times.
March 6.—The Glittering Gate (playlet) (Neighborhood), 48 times.
March 6.—Tethered Sheep (Neighborhood).
March 6.—The Maker of Dreams (playlet) (Neighborhood).
March 8.—Fads and Fancies (Knickerbocker), 48 times.
March 13.—(r) The Blue Bird (Manhattan), 26 times.
March 17.—Taking Chances (Thirty-ninth Street), 96 times.
March 18.—The Doctor's Dilemma (Wallack's), 15 times.
March 22.—(r) Lady Windermere's Fan (Lyceum), 9 times.
March 23.—Alice in Wonderland (Booth and Hudson), 33 times.
March 25.—John Gabriel Borkman (Forty-ninth Street and Park), 6 times.

March 26.—Moondown (playlet) (Bandbox), 10 times.
March 26.—Love of One's Neighbor (playlet) (Bandbox), 10 times.
March 26.—Two Blind Beggars and One Less Blind (playlet) (Bandbox), 10 times.
March 26.—The Shepherd in the Distance (playlet) (Bandbox), 34 times.
April 2.—My Lady's Honor (playlet) (Bandbox), 8 times.
April 2.—The Revolt (Elmott), 64 times.
April 2.—The Importance of Coming and Going (Bramhall), 30 times.
April 3.—(r) Trilby (Shubert), 73 times.
April 3.—The Natural Law (Republic), 79 times.
April 5.—The Bubble (Booth), 31 times.
April 5.—Arnold Daly in Repertoire (Garrett and Park).
April 5.—You Never Can Tell, 34 times.
April 5.—Arms and the Man, 13 times.
April 7.—(r) Candida, 11 times.
April 7.—A Celebrated Case (Empire), 48 times.
April 12.—Beverly's Balance (Lyceum), 40 times.
April 19.—The Hypocrite (Knickerbocker), 13 times.
April 19.—(r) The Gilbert and Sullivan Opera Company in Repertoire (Forty-eighth Street).
April 19.—The Yeomen of the Guard, 34 times.
April 19.—Trial by Jury, 16 times.
April 19.—The Sorcerer, 16 times.
April 19.—Pinaflore, 1 time.
April 19.—The Pirates of Penzance, 3 times.
April 19.—The Mikado, 16 times.
April 19.—Iolanthe, 4 times.
April 19.—(r) The Auctioneer (Manhattan), 16 times.
April 20.—Nobody Home (Princess and Elmott), 60 times.
May 1.—(r) Captain Brassbound's Conversion (Neighborhood), 6 times.
May 2.—The Lost Correspondent (Bramhall), 3 times.
May 3.—A Modern Eve (Casino), 31 times.
May 7.—In April (playlet) (Bandbox), 14 times.
May 7.—Sinners (playlet) (Bandbox), 14 times.
May 7.—The Miracle of St. Anthony (playlet) (Bandbox), 14 times.
May 10.—A Full House (Longacre), 43 times.
May 17.—She's in Again (Gaiety), 33 times.
May 24.—A Bear (playlet) (Bandbox), 4 times.
May 26.—The Passing Show of 1915 (Winter Garden), 24 times.
May 29.—(r) The Trojan Women (C. C. N. Y. Stadium), 3 times.
May 31.—(r) Iphigenia in Tauris (C. C. N. Y. Stadium), 2 times.
June 1.—Eugenie's Politics (New Amsterdam), 113 times.
June 1.—Dust of the Road (playlet) (Bandbox), 4 times.
June 1.—Red Turf (playlet) (Bandbox), 4 times.
June 1.—Lonesome Like (playlet) (Bandbox), 4 times.
June 3.—The Three of Hearts (Thirty-ninth Street), 14 times.
June 10.—Passing Show of 1914 (Winter Garden), 151 times.
June 19.—Hands Up (Forty-fourth Street), 100 times.
July 20.—Apartment 13-K (Maxine Elliott), 16 times.
Aug. 3.—The Third Party (Shubert and Thirty-ninth Street), 100 times.
Aug. 14.—Twin Beds (Fulton), 347 times.
Aug. 15.—Byrles Run Away (Playhouse), 7 times.
Aug. 19.—On Trial (Candler), 333 times.
Aug. 20.—The Dancing Duchess (Casino), 4 times.
Aug. 21.—What Happened at 22 (Harrie), 19 times.
Aug. 24.—The Girl from Utah (Knickerbocker), 124 times.
Aug. 25.—High Cost of Loving (Republic and Thirty-ninth Street), 114 times.
Aug. 26.—Under Cover (Corti), 344 times.
Aug. 31.—Cordelia Blossom (Gaiety), 37 times.
Sept. 5.—The Beautiful Adventure (Lyceum), 67 times.
Sept. 5.—Wars of the World (Hippodrome), 201 times.
Sept. 7.—The Blindfold (Maxine Elliott's), 8 times.
Sept. 7.—The Prodigal Husband (Empire), 48 times.
Sept. 7.—Story of the Rosary (Manhattan Opera House), 48 times.
Sept. 8.—It Pays to Advertise (Cohan), 229 times.
Sept. 8.—Innocent (Eltinge), 112 times.
Sept. 9.—Miss Daisy (Shubert and Lyric), 29 times.
Sept. 12.—A Modern Girl (Comedy), 17 times.
Sept. 14.—The Dragon's Claw (New Amsterdam), 8 times.
Sept. 15.—The Elder Son (Playhouse), 10 times.
Sept. 16.—He Comes Up Smiling (Liberty), 63 times.
Sept. 21.—Pretty Mrs. Smith (Casino), 49 times.

(Continued on page 12.)

ELMIRA STOCK IN OPERA

ELMIRA, N. Y. (Special).—Royster and Dudley's Opera company opened the opera season at Horick's Theater, June 7-12, in "The Red Rose" to the largest business in twelve years. The new organization jumped into instant favor and the season promises to be a notable one in every way. Anne Bussert made an emphatic personal hit in the role of Lola, and easily established herself as the most attractive prima donna ever offered at Horick's. Carl Gantvoort was accorded an ovation as Dick Lorimer and pleased, and Frank W. Shea and Edwin T. Smery were adequate in the comedy roles. Leona Stephens was a lively Gyp, Leonard Hollister a clever Talboys, Anna Lloyd a wholesome Madame Joyant, and Robert Haberson a tunsful Andre. Others who did well were R. H. Greenlaw, Lillian Hagar, Peter MacArthur, and Casper Bauer. Eugene Speyer directed the orchestra with skill; the settings were unusually attractive, and the chorus work of Misses Whitley, Kellogg, Menche, Jones, Carter, Burke, Clifton, Glyndon, Brown, Magyar, Hillard, Hebold, Hager, and Kearly, and Messrs. Rose, Wooster, Barrett, Klargess, Forbes, and Bauer rounded out a production satisfactory in every way. "The Firefly," June 14-16.

M. R. Klein represents Royster and Dudley as resident manager, and his personality and executive ability contribute much to the popularity of the organization. L. R. Royster is the treasurer.

J. MAXWELL DEBBS.

DELLA PRINGLE IN THE DUMPS

Jelly Della Pringle writes to THE MIRROR from Boise, Idaho: "We closed (stock) May 25. We had a season of thirty-nine weeks, part good and some pretty bad. We paid all salaries, and don't owe anybody anything, except the bank and ourselves. Actors who had a job the past season on a salary, and got it, were the lucky ones. Believe me, I know I talked to some of the biggest managers who came through here this season, and none of them were making it; all had a worried look; so now I don't know whether to look for a job in the show business, or join the Sheep Herders' Union; they are the only people I know of making money. The Idaho sheep men sold their wool for 27 1/2 cents. Crops look fine, and if things would only get normal we could all live again. Show business has changed. You can't run a show on the road any more; the managers won't answer your letters; they don't want traveling troupes; they have feature films on certain nights, and would rather have them than any New York attraction. I can't figure out what's going to become of the actors if we can't get jobs working for the movies. I'm a good cook, and am looking for work 'stiddy.'"

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—The Pioneer Press commented favorably on the Fisher Players' performance of "Madame X" at the Shubert, June 6-12; Irene Summerly gave the most artistic portrayal she has revealed to local theatergoers. She entered the character of the ill-fated wife with a degree of emotion that rang gratifyingly true and which rose to surprisingly splendid heights. In the court room scene where, broken and crushed, she faces a jury, she was especially impressive. The part of the young lawyer, who unknowingly defends his mother in the murder trial, was enacted by Frank M. Thomas with a regard for the role that is intelligent and sincere. The part of Finriot, the father, was taken by Frederick Van Rensselaer. Members who deal sufficiently by supporting parts are William Forestell, Billy Kent, Harry La Cour, Melville Fisher, and others. Small Straka's Orchestra furnished excellent music during the intermissions. After nearly two seasons of orchestration or "canned" music, this coterie of accomplished musicians is a relief. "The Virginian," June 13-19. "The Divorce Question," June 20-26.

JOSEPH J. PRISTER.

FORSBERG BACK IN NEWARK

NEWARK, N. J. (Special).—Mabel Brownell and Clifford Stark closed their ten weeks' engagement at the Orpheum, June 7-12, presenting "The Havoc." They were most excellently assisted by Edward Van Sloan and Stuart Beebe. Manager Forsberg brought back his Forsberg's Players June 14, which includes Charles Dingle, Ethel Clifton, Ottola Neumith, Arthur Jarrett, Edward Van Sloan, Stuart Beebe, and Orris Holland, for a two weeks' engagement, and should this prove a success the company will play all summer. Mr. Forsberg is to be congratulated on being able to make his stay in Newark nearly fifty weeks.

Mabel Brownell and Mabel Estelle joined the Standard Stock company, Ninety-first Street and Broadway, New York City, June 14, presenting "Fine Feathered." Madie Hadcliffe has gone to her bungalow in Maine for the summer.

GEORGE S. APPLIGATE.

WALLACE PLAYERS, SIOUX CITY

SIOUX CITY, IA. (Special).—Mr. A. C. Van Slyke closed with Rose Stahl's "Perfect Lady" company May 22 in Milwaukee, coming at once to Sioux City, where he is now directing for the Morgan Wallace Players at the Princess Theatre. His first two productions, "Fifty Miles from Boston" and "The Littlest Rebel," met with unqualified success.

A. C. VAN SLYKE.

MR. MALCOLM OWEN.

The profession is about to lose another actor of rare ability, when Malcolm Owen, who has just closed a sixty weeks' engagement with the Hyperion Players, New Haven, Conn., goes to the front with the British army. Mr. Owen is a Canadian by birth, and has appeared before the public in this country for the past seven years. He is twenty-five years old, and has had a wide experience in both musical and dramatic productions. He appeared for two seasons with Mort H. Singer, of Chicago, and Harry Bulger in musical comedy. Later with Margaret Anglin in "Green Stockings," and Lydia Gilmore playing the juvenile leads, a season as the son in "Madame X," and twenty weeks with William A. Brady's "Over Night" in 1912-1913. He played thirty-three weeks in "Madame X," and has the record of appearing for more consecutive performances as the son in that piece than any other performer. His stock experience began with Lee Baker in Minneapolis; later he appeared in stock in Yonkers, Philadelphia, Keith's Greenpoint, Brooklyn; with Cora Fayton in his short-lived stock engagement at the Park Theater, New York, two seasons ago, and finally with the Poli forces. A. S. Poli says an engagement was always open to Mr. Owen at the Poli office. Mr. Owen is at his former home in Montreal, at present with his mother, and will leave for England with his father on June 24.

CANADIAN STOCKS

TORONTO (Special).—The Haswell Stock company, at the Royal Alexandra, in "Out of the Fold," June 7-12, to all attendance. The company is the poorest Miss Haswell has had.

The Phillips-Shaw Stock in "Fatal Wedding," at the Grand Opera House, June 7-12, to crowded houses every performance. This company is most conscientious. Gretchen Sherman, Edward Davis, Lella Shaw and Mr. Phillips are big favorites.

DANASSA.

OTTAWA, ONT. (Special).—Dominion: Frances McHenry Players presenting "The Fight," week June 7, scored a great hit. Mr. Kenneth Hunter, the new leading man who has just joined the Players, was a winner. "The second in Command," week June 14.

J. H. DU BR.

MONTREAL (Special).—"The Only Son," produced by the Orpheum Players, June 7-12, proved an interesting melodrama and was given an excellent performance. Edmund Elton did capital work as Thomas Brainerd Jr., and William Webb gave a strong performance of Brainerd, Sr. Dorothy Shoemaker was charming as Anne Lester and Florence Roberts gave a powerful performance of Mrs. Brainerd. "Maggie Pepper," June 14-19.

"The Private Secretary" was the bill given by His Majesty's Players June 7-12. Louis Ancher and Louis Weidoff scored as Spaulding and Cattermole, respectively, and Joe Grandby was amusing as the Bond Street Tailor Gibson. Blossom Baird gave a clever characterization of Mrs. Stead the landlady. "Thelma," June 14-19.

The Hartford Sisters, who played the Auditorium Quebec, June 1-5, are taking a week's vacation here. Evelyn Hartford was at school in Montreal as a girl when her father, W. A. Hartford the well-known English actor, was a member of the Franciscan Stock company.

W. A. TERNMAYNE.

**STEIN'S
MAKE-UP**
Absolutely
Guaranteed

GEORGE ALISON

Address 16 Gramercy Park, N. Y.

NOEL TRAVERS—DOUGLAS

Casino Theatre

Brooklyn, N. Y.

Evelyn Watson

and PLAYERS, in a revival of CAMILLE

Academy of Music

Fall River, Mass.

NEIL PRATT

Comedian

OLLY LOGSDON'S STOCK

WHITE PLAINS, N. Y.

DORIS WOOLDRIDGE

LEADING WOMAN

AT LIBERTY

Address Dramatic Mirror

MAY BUCKLEY

LOW'S EXCHANGE

1123 Broadway

New York City

DUDLEY AYRES

LEADING MAN

Re-engaged for Next Season

Grand Opera House, Brooklyn

JOSEPH GILLOW

LEADING MAN

This Week

"ALMA, WHERE DO YOU LIVE?"

Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF

LEADING MAN

Princess Stock Co.

Des Moines, Iowa

MARISE NAUGHTON

LEADING WOMAN

ENGAGED

BERT WILCOX

LEIGHTON-TUCKER STOCK

Worcester Theatre

Worcester, Mass.

VIRGINIA PERRY

LEADING WOMAN

International Theatre, Niagara Falls, N. Y.

WILLIAM K. HACK

Leading Man

Jefferson Theatre, Dallas, Texas.

Invites Offers for Coming Season

FRED ERIC LAMBERT

PRODUCTIONS

16 Gramercy Park, New York

Address DRAMATIC MIRROR



MISS ZENAIDE WILLIAMS,
Who Is Shortly to Appear in Motion
Pictures.

SEASON'S RECORD OF PRODUCTIONS

(Continued from page 9.)

- Sept. 21.—The Miracle Man (Astor), 89 times. Dr.
Sept. 25.—Tipping the Winner (Longacre), 5 times. Com.
Sept. 28.—The Hawk (Shubert and Maxine Elliott's), 149 times. Dr.
Sept. 28.—Daddy Long-Legs (Gaiety), 275 times. Com.
Sept. 30.—Law of the Land (Forty-eighth Street), 220 times. Melo.
Oct. 1.—Consequences (Comedy), 37 times. Com.
Oct. 5.—The Money Makers (Booth), 17 times. Dr.
Oct. 5.—Heart of a Thief (Hudson), 8 times. Melo.
Oct. 6.—The Phantom Rival (Belasco), 103 times. Com.
Oct. 7.—Evidence (Lyric), 14 times. Melo.
Oct. 10.—My Lady's Dress (Playhouse), 59 times. Dr.
Oct. 10.—Dancing Around (Winter Garden), 160 times. Mus.
Oct. 12.—Pygmalion (Park, Liberty, and Wallack's), 67 times. Com.
Oct. 13.—Mr. Wu (Maxine Elliott's), 55 times. Melo.
Oct. 16.—Big Jim Garrity (New York), 28 times. Melo.
Oct. 17.—Forest of Happy Dreams (playlet) (Princess), 20 times.
Oct. 17.—Cat and the Cherub (playlet) (Princess), 26 times.
Oct. 17.—The Goal (playlet) (Princess), 26 times.
Oct. 17.—Little Face (playlet) (Princess), 26 times.
Oct. 19.—Kick In (Longacre and Republic), 214 times. Melo.
Oct. 20.—(r) Diplomacy (Empire), 65 times. Dr.
Oct. 20.—Chin-Chin (Globe), 290 times. Still running. Mus.
Oct. 20.—Fair of Silk Stockings (Little), 221 times. Com.
Oct. 24.—Life (Manhattan Opera House), 164 times. Melo.
Oct. 26.—Highway of Life (Wallack's), 25 times. Dr.
Oct. 26.—The Salamander (Harris), 11 times. Com.
Oct. 27.—Experience (Booth and Casino), 270 times. Dr.
Oct. 28.—The Lilac Domino (Forty-fourth Street), 113 times. Mus.
Oct. 28.—A Perfect Lady (Hudson), 14 times. Com.
Oct. 29.—Mildred's Boudoir (Garrick), 4 times. Com.
Oct. 31.—The Battle Cry (Lyric), 18 times. Melo.
Nov. 2.—Outcast (Lyceum), 173 times. Dr.
Nov. 2.—The Only Girl (Thirty-ninth Street and Lyric), 256 times. Mus.
Nov. 2.—Papa's Darling (New Amsterdam), 42 times. Mus.
Nov. 2.—Marie Tempest in Repertoire (Comedy).
Mary Goes First, 33 times.
At the Barn, 16 times.
(r) Marriage of Kitty, 16 times.
The Dumb and the Blind (playlet), 16 times.
Nov. 3.—Sue (Casino and Shubert), 56 times. Mus.
Nov. 6.—That Sort (Harris), 28 times. Dr.
Nov. 10.—Marriage of Columbine (Punch and Judy), 32 times. Com.
Nov. 10.—The Big Idea (Hudson), 25 times. Com.
Nov. 21.—What It Means to a Woman (Longacre), 10 times. Dr.
Nov. 23.—Yosemite (Daily), 17 times. Melo.
Nov. 23.—(r) Twelfth Night (Liberty), 17 times. Com.
Nov. 24.—The Denial (playlet) (Princess), 41 times.
Nov. 24.—The Fog (playlet) (Princess), 41 times.
Nov. 24.—Nettle (playlet) (Princess), 41 times.

- Nov. 24.—Across the Border (playlet) (Princess), 41 times.
Nov. 26.—Heart of Paddy Whack (Grand Opera House), 25 times. Com.
Nov. 28.—The Garden of Paradise (Park), 11 times. Dr.
Dec. 1.—Polygamy (Playhouse and Park), 163 times. Dr.
Dec. 4.—So Much for So Much (Longacre), 28 times. Melo.
Dec. 7.—(r) Damaged Goods (Hudson), 16 times. Dr.
Dec. 7.—The Debutante (Knickerbocker), 50 times. Mus.
Dec. 8.—Watch Your Step (New Amsterdam), 171 times. Mus.
Dec. 14.—Driven (Empire), 25 times. Com.
Dec. 22.—Poor Little Thing (Bandbox), 11 times. Com.
Dec. 22.—The Song of Songs (Eltinge), 188 times. Dr.
Dec. 23.—Just Himself (Playhouse), 6 times. Com.
Dec. 24.—To-night's the Night (Shubert), 113 times. Mus.
Dec. 24.—The Lie (Harris), 176 times. Dr.
Dec. 25.—Hello, Broadway (Astor), 120 times. Mus.
Dec. 25.—Lady Luxury (Casino), 16 times. Mus.
Dec. 28.—A Mix-Up (Thirty-ninth Street), 92 times. Farce.
Dec. 29.—The Silent Voice (Liberty), 67 times. Dr.
Dec. 30.—Secret Strings (Longacre), 17 times. Melo.
Dec. 31.—The Show Shop (Hudson), 100 times. Com.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—"The Brixton Burglary" opened a week's engagement at the Empire, June 7. Mr. Ford having secured his services with the company to prepare for "The Brixton Burglary" in which he will be seen this Wednesday. The leading role fell to Mr. Gail. He played the part of Septimus Pontifex, and was well received. Miss Frances McGrath, leading woman, as the wife; Miss Harris, Mr. Backett, and Mr. D'Emery have cultivated parts, and play them with effectiveness. "Sweet Lavender" was June 14.
Mr. D. M. Cantman, a man of experience, is now managing the company. Mr. Will O. Wheeler having left for New York.
In "The Brixton Burglary" several of the characters are obliged to make some quick changes of costume. When the costume plots were handed out at rehearsal a day or two ago Miss Keller was reminded of a similar instance when she appeared in "Audrey," a dramatization of Mary Johnston's book of the same name. In the first act, Miss Keller was a wild Quakeress with most crazy costume. In the first scene of the second act she was a neeress, and in the second scene of the same act, she was attired in an evening gown going through the changes of costume. Three complete make-ups to be effected, three coats of paint and powder to be used, eyebrows beaded, three times frocks changed from top to toe. And Miss Keller did not keep the curtain waiting a minute for the change. The entire week that this rapid re-programme lasted.
FREDERICK E. NORTON.

NEW PLAY IN SCRANTON IN JULY

SCRANTON, Pa. (Special).—"Home Fells" was the attraction at the Academy June 7, to the great capacity business. Walter Anderson was splendid as John Shelby. Mac Desmond, as Ruth Clayton, played the part in her usual finished style. Mary Hill gave a fine interpretation of Miss Durkee. Helen Gillinwater, Dean Berup, James Jackson, Morton J. Stevens, James Buchanan, Arthur Buchanan, and Kerwin Wilkinson did excellent work, and merit special mention. The staging by Augustin Glasman was perfect, and the scenery was unusually good. This closes the season of the company at the Academy. They moved to the Fox, and opened their summer season June 14, with "A Celebrated Case."
Augustin Glasman, the director, has written a new play, called "The Devil's Workshop," which will have its first performance about the middle of July, in this city. In writing this play, he had in mind the particular talent of each member of the company. During the run of the play, a number of New York producers will be present to judge the merits of the play for a Broadway production. The Fox vaudeville season closed July 12. F. James Carroll, the manager, goes with the company to the Fox.
C. B. DREMAN.

MACON, GA.

MACON, GA. (Special).—Mr. H. E. Stahler presents as screen director of Palace Amusement Company an artistic and ideal troupe of the cream of perfection from Paramount, World Film Company, and Metro. "The Boy" June 7; "The Heart of a Painted Woman," June 8; "The Girl and the Flame," June 9; "The Good Girl," June 10; "Mary Pickford in 'Fanny the Girl,'" June 11; "To-Day and Tomorrow," June 12; "Princess: Smith and Fleming," June 13; "Comedians: 'Hansen,'" June 14; "The College Girls," June 15; "The Carrot from Baghdad," June 16; "How Jim Won His Girl," June 17; "Man's Precedence," June 18; "The Diamonds from the Sky," June 19; "The Black Box," June 20; "You Can't Always Tell," June 21; "No Room Among the Pharaohs," June 22; "Comedies," June 23; "The House of a Thousand Relations," June 24; "The Alibi," Charlie Chaplin, June 25.
At Crump's Park Casino Sam and Edna Park Stock company in "The Wolf" June 13; large crowds nightly who appreciate the efforts of this superb company.
ANDREW OLIVER OAK.

SPOKANE, WASH.

SPOKANE, WASH. (Special).—After having been closed two weeks, following the withdrawal of Marcus Loew from the operation of vaudeville theaters in the West, Loew's Spokane Theater reopened June 8, and will continue with the same entertainment policy that it has had since it ceased to be the Orpheum. It will be part of what will be called the Empress Circuit, comprising all the Northwestern vaudeville houses formerly conducted by Sullivan and Conneland. The Spokane house was the only one that closed following the withdrawal of Mr. Loew. As before, will come here from Butte, and will proceed to Seattle. "The theater will continue for the present to be called Loew's," states Joseph Muller, manager. "The house policy will be in every detail the same as in the past. There

"WE ARE SEVEN"

TERMS { 5% on first \$3000 gross
7 1/2% on next \$1000
10% on all above

Mr. Stock Manager—You'll do a big week and you won't be afraid to admit it, because,

Royalties Can't and Won't Be Raised

For particulars wire or write

ELEANOR GATES, 480 Riverside Drive, New York

H. TARR Theatrical Photographer

665 8th Ave.
Near 42nd St.

NEW YORK

PHONE 7884 BRYANT

100 8 x 10, \$10.00 (Originals)

100 8 x 10, \$7.00 (Reproductions)

WE SPECIALIZE ON STILLS

BEST OF WORK GUARANTEED

LADIES, DON'T WORRY!

We Can Clean Your Gown in Five Hours
If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home
Amusement, Negro Plays, Paper, Economy, John Books. Catalogues
FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

CHARLES DARRAH

In "ON TRIAL"

Candler Theater

Mgt. Cohan & Harris

WANTS

RATES, CASH WITH ORDER:
20 words, or less, cost 25c. Additional words
1c. each. Four-line orders will include a 1/4
insertion, free of charge, on request.

CALIFORNIA.—Any business position in
theatre or with film enterprises wanted by young
man (26) desiring to locate on Pacific Coast.
Have had wide experience and executive training;
stenographer, typewriter, good address and
best references. Secretary, Box 408, Providence,
R. I.

FOR SALE.—A splendid theater and business
property, including auditorium seating over
1,000; stage ample for the latest productions;
two dressrooms and lobby hall, all leased; great
income investment; centrally located in Webb
City, Mo.; 75 x 140 feet; solid brick building,
in good repair; population Webb City and surround-
ing towns nearly 50,000; will sell at a bargain.
Yonkers-Kain Realty Company, Webb City, Mo.

GRAMERCY PARK.—7 Irving Place;
Tel. Gramercy 1976. Large and small rooms;
private bath; board optional. Mrs. Constant.

PLAYWRIGHT of good address while waiting
for certain to go up, seeks position with
Dramatic Stock Company or theatre manager,
where absolute loyalty, honesty, and faithful
service will be appreciated. Possessions:
good judgment, broad managerial executive skill-
ity, stage managing, scenic, and costume de-
signing, acquainted with new method of stage
lighting, accustomed to meeting men and women,
and dealing with the public. New ideas in ad-
vertising, capable of turning first-class house
into a social and educational center of the town.
Salary not so much an object of the start as
chance to prove ability to make good. L. L. I.,
care DRAMATIC MIRROR.

NANCY BOYER wants an experienced col-
ored maid to travel. Address Nancy Boyer, Kit-
tany Hotel, Delaware Water Gap, Pa.

RIVERSIDE DRIVE.—Suites and rooms
de luxe; special rates for spring and summer.
285 West Ninety-third St., Mrs. Constant.

WARDROBE TRUNKS.—Several new and
used men's and women's different sizes, at sacri-
fice. A. E. Hamilton, Box 281, Homer, N. Y.

WELL-trained, talented young lady wishes
insurance roles in stock company, under good di-
rection; object experience; willing to work hard.
Address 1178 Central Ave., Memphis, Tenn.

will be a matinee and two evening performances
every day, while Sunday the show will be con-
tinuous afternoon and evening. We will con-
tinue to give in addition to our vaudeville bill
the best motion picture features we can get, and
we will have our old orchestra back.
W. B. McCrea.

Lillian Keller, now with the Empire Play-
ers at the Empire Theater, Syracuse, will
leave that company in a fortnight to join
a new company in New York for a Spring
production.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected hardwood, cold stamped steel corners and
other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City



Room 214, 1547 Broadway, N. Y. City

Ellen Gierum

YONKERS STOCK CO.

LEADS

E. W. MORRISON

ACTOR-PRODUCER

P. O. Box 2507
Sydney, Australia

Cable Address:
EWMOR, Sydney

JAMES L. CARHART

Made Adams Co. Management Chas. Freeman

LOUISE MULDER

Versatile characters, A. Liberty, Address agents.

Groves' ARCASCA PILLS

The Best Liver Remedy

All Druggists, or C. N. CRITTENTON CO.

General Distributors NEW YORK

SUMMER RESORTS

PARKTON FARM HOUSE, LIVING-
TON MANOR, N. Y. (Sullivan Co.).—Pic-
turesque location; 1,000 feet above sea; ex-
tensive cool and climate healthy; electric lights,
sanitary plumbing; rooms light, well ventilated;
spring water; bathing, boating and fishing near
house; orchard; lawn tennis, croquet, basket
ball; dancing pavilion; orchestra; fresh pro-
duce own farm. Kosher-Hungarian cuisine. Book-
lets \$10 and \$15 per week. Auto meets guests.
M. Friedman & Sons, Proprietors.

RIVERSIDE HOTEL, NEW FALTS,
N. Y. (Ulster Co.).—Beautifully situated, com-
manding view Mohawk and Catskills; excellent
boating, bathing and fishing from own grounds;
casino, bowling alley, cafe. Real country board
in abundance. The place to gain health. Rooms
large, comfortable and airy, containing city con-
veniences. A. M. Davis.

NEW YORK THEATERS

WILLIAM A. BRADY'S PLAYHOUSE
 48th St. East of B'way. Phone 3401 Bryant.
 Mat. Wed. and Sat. 2:15.
Biggest Success in New York

SINNERS

By OWEN DAVIS

WILLIAM A. BRADY'S
48th St. Theatre, East of B'way. Phone 3401 Bryant.
 Mat. Thurs. & Sat. 2:15

POSITIVELY LAST WEEK

DE WOLF HOPPER
 and the Gilbert and Sullivan Opera Co.

IN REPERTOIRE

WINTER GARDEN B'way & 26th St. Phone 3330 Circle.
 Mat. Tues. Thurs. and Sat. 2:15

The Winter Garden's Summer Production

Passing Show of 1915

BOOTH Theatre, 45th W. of B'way. Phone 3401 Bryant. Evenings 8:00.
 Matinee Wednesday and Saturday, 2:15.

LOUIS MANN
 In THE BUBBLE

A Comedy by EDWARD LOCKE

Maxine Elliott's Theatre, 39th St. near Bryant. Phone 1730 Bryant. Evenings 8:00.
 Mat. Wed. & Sat. 2:15.

NOBODY HOME

Laughs, Jolly Tunes and Pretty Girls!

39th St. Theatre, near B'way. Phone 413 Bryant. Evenings 8:15.
 Mat. Wed. and Sat. 2:15

GEORGE NASH

In a new Comedy of Love and Adventure

THREE OF HEARTS By Martha Morton

CANDLER Theatre, West 42nd St. near 7th Ave. Phone 3330 Circle.
 Mat. Wed. & Sat. 2:15

New York's Newest Playhouse
COHAN & HARRIS PRESENT

(by arrangement with Arthur Hopkins)
 A new play by a new young American author

ON TRIAL

BY E. L. REIZENSTEIN
 Biggest Hit in 25 Years

COHAN'S B'way and 42nd St. Even. 8:30.
 Mat. Wed. and Sat. 2:30. Pop. 500-51.30.

COHAN and HARRIS present

"IT PAYS TO ADVERTISE"

A farcical fact by Roi Cooper Megrue and Walter Hackett.

GAITY Theatre, B'way & 40th St., Even. 8:30. Mat. Wed. & Sat. 2:30.

NED WAYBURN presents

"SHE'S IN AGAIN"

A Farcical Comedy in 3 Acts

By Thomas Gray

It's Clean and Funny

Cast Includes Ada Lewis, Helen Lowell, Edwin Alexander, George Schiller, William Roselle, Mae Hopkins, Julia Ralph and others

EXORA FACE POWDER

is the only face powder that stays on. The favorite face powder of ladies of refinement for 50 years. Send for free samples of all Exora Preparations. Charles Meyer (Est. 1866). 108 West 14th St., N. Y.

CHICAGO

Grand Opera Assured—Hull House Players.

With a Recollection—Nothing New in Town.

Chicago, June 15 (Special).—Chicago is assured of grand opera next season. The subscription to date, including boxes, is virtually as large as the sum guaranteed for the season of 1915-16. Mr. Campanelli has informed the directors that one of the new names he has secured is that of the Spanish Conchita Supervia and this means that two important Massenet operas, "La Navarraise" and "Werther," will be added to the repertoire.

"The Lady in Red" is in its fifth week at the Princess. "All Over Town" is in its third week at the Garrick, and this is the third week of Margaret Anglin in "Beverly's Balance" at the Grand Opera House.

The Chicago Little Theater company is still being received enthusiastically everywhere. A large, appreciative audience gathered in the Theatre at Chicago last night, May 14, to see and hear "The Trojan Women" of Euripides, as it was presented and interpreted by the members of this company. The company has reached San Francisco, and their successes elsewhere have been repeated.

Four plays, all by Chicago authors, and three of them staged for the first time, will be given by the Hull House Players June 16-19. Mrs. Laura Dainty Peckham is the director. The scenes of three of the plays are laid in Chicago. One of them is by Mrs. Arthur Aldis, "The Other Dan," and is called "The Other Dan." It is a hospital story, and is built on an episode in a Chicago hospital, which came to the attention of Mrs. Aldis as head of the Visiting Nurses Association.

The other plays are: "The Poem of David," by Kenneth Goodman, a story of the Ghetto; "The Other Dan," by Owen Taff, Jr., and "Mr. and Mrs. P. Roe," by Martin Johnson.

So Laura Dainty Peckham is the director. This is an old lavender and lace recollection. Never mind about the year. It was when I was a cub in Chicago. I was a boarder at a house on Ontario Street, near Clark. The landlady was the wife of the dramatic editor of the old Chicago Times. Both were English. The boarding-house was full of the right sort. Sometimes, at even tide, the landlady would come on the platform as a reader. He didn't wait her to take the step. But she did. She was quite successful as a reader. Then—divorce. Later, she did her first husband. The recitationist—the reader—was Laura Dainty. The names of her. Now she is the director of the Hull House Players. When I heard that she was here, still in the profession, I shut my eyes, and when I opened them, it seemed as if I had been dreaming. But I didn't.

As "The Poem of David" of last week said, Naimova presented "War Brides" at the Majestic Monday night, June 8. Among other sentences from the type-machine of Percy Hammond, D. C., of the Tribune, is this: "The play evoked hysteria from several members of the audience." This is an innovation on the part of the play, and "instantaneous hit" phrases and one is glad to know that the hysteria was confined to a few in the audience and not the whole house. Hysteria is better in broken doses.

One of the vanderbilt numbers at the Majestic, where Naimova landed out some hysteria drops, is called "Straightened Out." Brooks plays the ineptitude, and one of the critics records that he falls up as well as down stairs. Nobody but an ineptitude can tumble up, BEVERLY BACK.

WASHINGTON

Herbert and Smith's "Serenade" by the Aborn Co.—Fritzi Scheff in Songs—Film Features

WASHINGTON, D. C., June 15 (Special).—Fritzi Scheff will star in vaudeville at Keith's the current week. She will be heard in a wide range of selections from the light opera in which she has appeared.

Poli's is giving "The Little Millionaire." The rumor that Poli's is to close this summer is premature. A number of big productions will be made in the near future. Following "The Little Millionaire" and "We Are Seven" the Poli Players will be seen in what will probably be the most pretentious spectacle ever attempted by a stock company in America—Masterpiece's "The Blue Bird," with a cast of more than seventy-five players and children, and with the original properties, electric effects, and costumes.

The Columbia is giving "The Eternal City" film.

The Aborns at the National are favoring the public with "The Serenade." It is brimful of catchy airs. It is by Herbert and Harry B. Smith, as every one knows.

Mary Pickford was the film feature in "Fanchon the Cricket" at the Empress Sunday night. Elsie Janis was featured in "Betty in Search of a Thrill" at the same house, Monday and Tuesday night, and this will be repeated Wednesday night, June 16. For the remainder of the week, "Booth's Baby" and "The Man in the Case."

Owing to the popularity of Florence Reed as Georgina Carley in the feature film, "Her Own Way," this drama of love, romance, and self-sacrifice, is being featured as a return engagement at Crandall's. This is one of the first plays that Clyde Fitch wrote for Maxine Elliott.

The attraction for Monday and Tuesday was "Fighting Bob," made from the play of the same name by Edward E. Ross. Orrin Johnson is the star. The scenes are laid in Mexico, and there are many dramatic climaxes. Miss Olive Wyndham is seen in the role opposite Mr. Johnson, heading an excellent cast of players. On Wednesday, Thursday and Friday, William Fox will present Betty Hansen in "A Woman's Recollection," a picture-story of Count Leo Tolstoy's powerful story. On Saturday Miss Janet Beecher will be seen in the leading role of "Fine Feather."

Glen Echo Park, Marshall Hall, and Colonial Beach are furnishing the summer attractions just outside of the Capital.

Ethel Wright, who underwent a slight operation and was confined to the hospital for a fortnight, has recovered sufficiently to go to her home in Montreal for a rest.

CINCINNATI

CINCINNATI (Special).—The extreme cold weather for this time of the year is still working havoc with the attendance at the summer outdoor places of amusement, but it is a cold wind that blows nobody good, and in consequence the picture houses and downtown theaters given over to the movies and summer vaudeville have been thriving.

The summer vaudeville at Keith's is up to the same standard of attendance as it was last week. For week of June 6 a one-act musical comedy called "The Merry Wives" was the leading attraction. The other numbers were Peterson, Dick and Morrison, Stevens and Borden, Sam Harris, and Turner and Grace.

There is also a good vaudeville bill to be seen at the theater in Chester Park. For the same week the bill consisted of Four Nelsons, Coniques, Josephine, Jack Pine, Burton and Burton, and the McFarlands. The other big attraction at Chester is the swimming in the lake, but the weather has prohibited much of it so far.

Ruth Hancock Law is advertised to "burl her mighty scorpions" to the skin" June 17-18 at Coney Island, and "Happy the Hound" is billed to do a leap from a bi-plane 2,000 feet to earth. With the 20-mile river ride to Coney and return, the crowds are generally good there when the weather is summer-like.

The Leagues, at London, over in Kentucky, just across the river from Cincinnati, is drawing fair crowds with the motorcycle races in the Motor-drome-Columbus, which are given every Wednesday, Saturday and Sunday. Several circus acts are seen in connection with the races. For week June 6 the Big Flying Horse, La Belle Clark and her Dancing Horse, and the Four Verones appeared.

Kry's Band began the second and last week of their engagement at the Zoo Gardens June 6, giving two concerts a day. It is here the weather and the most disastrous effect, and the attendance has been very small. Perullo's Band opens a two-week engagement, beginning Saturday, June 12.

The pictures at the Lyric for the first half of week June 6 were Edwin Arden in "The Eagle's Nest" and "The Carpet from Bagdad" the last half. At the Grand "Her Own Way" with Florence Reed, was seen the first half. "Woman and Wine," with Elliott, Thursday and Friday, and Annette Kellermann in "Neptune's Daughter" June 12—the first appearance of this film at Cincinnati since her arrival. At the Strand Mary Pickford in "The Dawn of a Tomorrow" was seen the first half, and "Brother Officers" the last half. Mrs. Louis Carter in "The Heart of Maryland" was seen for two weeks at Lulu's the last week opening, June 6.

PREMIERE AT ATLANTIC CITY

ATLANTIC CITY, N. J. (Special).—The Blue Paradise, a new Leo Stein opera, with Cecil Dean, and produced by the Shuberts, had its premiere at the Apollo June 10, the piece running until June 15. The cast includes: Clio Mayfield, Tom Lorraine, Hattie Buss, Robert Pickett, James Billings, Carolyn Burke, Shop Camp, and Walter Armit.

The Elgford's "Polies of 1915" opening, scheduled for June 14, was postponed until June 15, at the Apollo. The postponement was made necessary, owing to the time taken in installing the tank in which Annette Kellermann is performing. The usual Sunday night concert, June 13, was transferred to the New Nixon, to make way for the dress rehearsal.

The annual riot of the "Polies" is always looked forward to by local theatergoers as the big event of the year, and the advance sale has been large.

Another Max Marcin play, "The House of Glass," will be presented for the first time on Saturday night at the Apollo week June 21. Cohan and Harris are presenting the piece.

The new Cort Theater jumped from grand opera to vaudeville week June 7, offering an eight-act bill headed by Adele Ritchie. As a consequence, some predict a new theater war, as it is said that when the season was taken over recently by John Cort and Ben Harris it was rumored that it would feature legitimate attractions of the first degree, and the week of vaudeville, coincident with the reopening of Keith's Garden Pier Theater, is causing much speculation.

Keith's Garden Pier Theater opened its summer vaudeville season June 7 with a well-balanced bill, including Michel and Watson, Koss and Green, Primrose Four, Brooks and Bowen, McEllean and Carson, Kirk and Pounty, and Roberts and Verera, in good business.

The best weather is bringing big crowds to the city and all the piers are doing midsummer business and the picture houses are "holding their own."

B. C. KELLEY.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Gay Bates Post as "Omar," at the Helia, May 29-31, at New York prices, did an excellent business. Prospered, at house, at prices, was the rule, with Billie Burke as "Jerry" June 6.

At the Empress the bill was headed by the clever sketch, "Her Name was Dennis." At Pantano first honors lay between "Richard the Great" and "Winona Winters, the Cheer-Up Girl."

Under the personal direction of the author, the women of Reed College presented Josephine Hammond's recent play, "Everywoman's Road," to large and brilliant audiences at the Helia, June 1, 2.

The play, written in 1910, is cast in the mold of the old Morality—a continuous movement from beginning to end, and devoted for community, not professional, production. Previous productions have been given in Boston and in Nashville. In the use of the auditorium, the decorative setting, and in the mingling of music, dance, and professional, the play anticipates some of the features characteristic of the new staging now being imported from Europe.

JOHN F. LAMON.

WINNIPEG, MAN.

WINNIPEG, MAN. (Special).—Walker Theater, week May 31-June 5, Marie Tempest in "Nearly Mary" and "The Merry Wives," Mrs. Pat Campbell in "Pygmalion" June 1.

Domination Theater closes a very successful season of stock, opening again Aug. 2, with most of the present company. Winnipeg people are delighted with the prospect, for the company was one of the best that theater has had in the ten years of stock. Miss Anna Brown is a leading woman; Frank Camp, leading man. Other favorites returning are: Blanche Chapman, Fred Cummings, Belva Morrell, Arthur La Rue, Wilson Hummel, and James Donlan.

The Dominion opens for the summer in the feature photoplay, "John Barter," Anna Patrows has been secured for the Walker Theater for June 25, 26.

GEOFFREY R. McFARLANE.

Was So Thin. "Her Bones Rattled"

Said Her Friends, Miss A. M. Hildebrandt Puts on Twelve Pounds. Friends No Longer Laugh.



Plump, Healthy, Athletic Womanhood.

"I am very glad that at last I have found something that can put flesh on my bones," writes Miss A. M. Hildebrandt. "My friends always said 'we need not see your face so long as we hear bones rattle around the corner,' but now they say 'how good you look.' I weighed 123½ pounds. Took Sargol and from Monday till following Saturday gained 6 pounds, and am gaining every day since. Today I weigh 135½ pounds."

"Am taking Sargol regularly and have gained twelve pounds already," says Miss Pearl Miller and Geo. Johnson adds: "Sargol is certainly all right. My weight at present is 179 pounds. When I started I weighed 151 pounds. A 27 pound gain."

Would you, too, like to quickly get from 20 to 30 pounds of solid, stay-there flesh, fat and muscular tissue between your skin and bones? Don't say it can't be done. Try it. Let us send you free a 50c. package of Sargol and show what it can do for you. More than half a million thin men and women have gladly made this test, and that Sargol does succeed, does make thin folks fat even where all else has failed, is best proved by the tremendous business we have done. No drastic diet, back creams, massage, oils or emulsions, but a simple, harmless, home treatment. Cut out the corners and send for this free package today, enclosing 10 cents in silver to help pay postage, packing, etc.

Address The Sargol Co., 820-G Herald Bldg., Birmingham, N. Y. Take Sargol with your meals and watch it work. This test will tell the story.

FREE SARGOL COUPON

This coupon, with 10c. in silver to help pay postage, packing, etc., and to show good faith, entitles holder to one free package of Sargol free. Address The Sargol Co., 820-G Herald Bldg., Birmingham, N. Y.

PLEXO EVENING WHITE

Does not rub off

It imparts that soft, pearly white tone to arms, throat and shoulders. Unsurpassed for the evening toilette and dance.

AN ABSOLUTELY HARMLESS CREAM. Scented with a dainty bouquet. Six per tube.

PLEXO PREPARATIONS
 34 N. MOORE ST. N.Y.C.

Have You Written a Play

Sketch or Moving Picture Scenario
YOU WANT PRODUCED?

We will read it, give expert advice, assist in securing a production, and be your New York Representative. For terms write

GERARD PLAY BUREAU
 Room 406, Astor Theatre Building, New York

On June 1st, The Office of
The Dramatists' Play Agency

Will be removed to


1482 Broadway

MARY ASQUITH
PLAY BROKER

Personal Vehicles for Stars
 148 West 48th Street NEW YORK

PLAYS

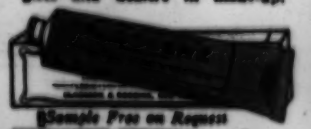
For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 345 So. Dearborn Street, CHICAGO, ILL.



"I am using Albolene every day and find it surpassing. It cuts the paint nicely and does not irritate the skin."

Stella Mayhew

Put up in 1 and 2 oz. tubes to fit the make-up box, also in 1/4 and 1 lb. cans, by all first-class drug-gists and dealers in make-up.



Sample Free on Request

Making of Makeup, 11 Fifth Street, New York



Van Horn & Son
Dalla, Denna. Established 1823
Theatrical Costumes
Stock Companies and Productions Our Specialty



MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

BUSINESS DIRECTORY
RATES, CASH WITH ORDER.
15 Cents per copy line, single insertion.
25 Cents per line, 15 times, \$3.00 a line, 20 times.
\$5.00 a line, 50 times, 14 lines to one inch.
Single columns. No double column space.

SCENERY
H. ARMSTRONG & SONS,
Albert H. Armstrong, Emil G. Armstrong.
Scenic Artists.
Studio 940-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

ROSEMAN & LANDIS CO., Great Scenic Painting Studio, Main Offices, 417-419 So. Clinton Street, Chicago, Ill.
Good, first-class scenery at reasonable prices. Our references thousands of Theaters and Halls in the United States using our scenery.

HOWARD TUTTLE, Scenic Artist.
Contractor for all Stage Supplies, Advertisements, etc.
1300 Centre St., Milwaukee, Wis.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati—New York Office, 419 Broadway, Times Square, HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SINGLE STUDIOS, 535 West 20th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

STENOGRAPHY TYPEWRITING MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. E. HARR, 1206 Broadway (cor. 57th St.), N. Y.

BOSTON
"Rebecca." Stock and Screen, Amuse the Hub
—Wilbur Theater Company Sure

Boston, June 15 (Special).—Theatricals in Boston are quiet. The moving picture houses are doing a good business. At the Tremont "The Birth of a Nation" continues to draw. At the Park it is impossible to get a seat after 8 o'clock in the evening, and the great Boston Theater is filled most of the time. The Modern is also crowded every evening and on a rainy afternoon people are turned away. Thus it will be seen that motion pictures are popular in our city.

The only regular theaters open at present are the Castle Square and the Majestic, each of which has a stock company. At the Castle Square last evening Gillette's familiar farce, "All the Comforts of Home," was revived for a week. "Tillie's Punctured Romance" was the attraction at the Majestic and is acting this week at the Lenox Players. The Castle Square management gives moving pictures for one hour before the beginning of each dramatic performance, so that Mr. Craig's patrons certainly get their money's worth.

There has been interesting news of a trial in the Suffolk Superior Court against the Wilbur Theater Company and the Biltmore Amusement Company. According to the papers F. May Comstock charges breach of an agreement whereby he was to be paid \$500 a week for four weeks in consideration of not bringing a suit. It seems that "The Third Party" was to have begun an engagement on Washington's Birthday. At that time "A Pair of Sixes" was doing such a good business at the Wilbur that the Biltmore Amusement Company thought it undesirable to make a change.

Perhaps nothing could show more clearly that the Bostonians who are interested in the theater are also interested in reading than the announcement that the life of Charles Frohman was to appear in a magazine. It would be hard to tell how many people have means to the writer about this biography, and it is easy to predict that so far as Boston is concerned the book will prove a "best seller."

The contract has been let for the reconstruction of the Oxyrhynchus theater in Washington, D.C., at a cost of \$200,000—the largest venture in the theatrical house construction ever undertaken in Boston. It is an planned, moreover, that the reconstruction work shall be on directly over the present theater and that performance shall continue without interruption during the rebuilding.

Mrs. and Mrs. Janette Grossman (Edwina Booth) are at the Oxyrhynchus for a short stay, before going to Bar Harbor for the summer. Mrs. Grossman is a daughter of the late Edwin Booth, and while in Boston has been interested in the work of restoring the monument to his memory in Mt. Auburn Cemetery, which had been damaged by the frost. Mr. Grossman, who was born in Budapest, is an American citizen. The Grossmans have lived in Paris for the past ten years, but have returned to this country on account of the war. Their son, Edwin Booth Grossman, is an artist whose portraits have been accepted by the Paris salon.

Mrs. Elsie G. Larson, wife of Robert G. Larson, manager of Keith's Theater, died at her home, 178 Glenway Street, Dorchester, June 10, she was the daughter of George C. Foster, formerly of Cambridge, and was married to Mr. Larson about seven years ago. She was a member of the Professional Woman's Club and of the Daughters of the American Revolution. She was a composer of recognized reputation and a pianist of ability.

PHILADELPHIA
Granville Barker's Greek Play Hypnotized the Quakers—Lubin Co. Actors' Big Event

PHILADELPHIA, June 15 (Special).—While the theatrical season in Philadelphia has really been considered officially ended for a number of weeks, the activity the past week and the affair of the Lubin players at the Broad for June 16 has made it seem as if the stage and screen players a trifle too early. You see, this week Granville Barker and his players, who are on tour, gave two afternoon performances in a truly appropriate surrounding. The setting for these classic Greek plays was the beautiful botanical gardens of the University of Pennsylvania. With the blue sky above and the background and scenery consisting of nature's own scene of blooming flowers and bushes, with the delicate aroma of the former filtering through the air, the performance was truly impressive and the large audience of 3,000, mostly composed of the Greek plays produced by Mr. Granville Barker's players have been seen in New York and elsewhere. It is unnecessary to go into detail here, but the fact that in spite of the tremendous heat and sun which kept charles in the eyes of every one both afternoon, the gardens were well crowded, is silent testimony to the success of the tour. Added interest in the plays was caused by Dorians, the Greek athletes of Penn. who joined in the plays, appearing in his native dress.

Next week in unusual event, unique in theatrical annals, will take place at the Broad Street Theater. While in every issue of this Mirror recently notices have appeared of prominent stage folk who are now photo players, an announcement of the reverse is unusual. But such will take place next Wednesday night, June 16, when 150 of the best screen actors of the Lubin Company will be seen, under the direction of Perry Watkins, not before the screen, but before the footlights—in a special production of "Fifty Miles from Broadway," produced on the screen some months ago. The play is being given for the benefit of the Lubin Beneficial Association, and may be repeated in other cities. The affair is to be quite an event. Two of the most recent converts to the ranks of the photoplayers, Marie Dressler and Tom McLaughlin, will be there. Billy Hovey and "his gang" are coming on from Atlantic City. George Mac and the Athletics will be there in full force. The "all-star" cast will include Mary Charleson, George Soule Spencer, Marie Sterling, Clarence J. Riner, Remington Green, Ferdinand Timmish, Peter Lane, Arthur Matthews, Pearl Lambert, and George A. Trimble.

Vaudeville is still continuing at Keith's with great bills week in and week out, with all the other houses either closed or devoted to motion pictures.

J. BOLLS-CORRIGAN, JR.

CANTON, O.
CANTON, O. (Special).—The Billy Allen Musical Comedy company opened at Lake Park Theater, Canton, O., June 15, for a season of six weeks in "The Beauty Parlor." The company, besides Mr. Allen, consists of Fred Carmichael, manager; John E. Robisch, director; and Hal Kifer, James Glasgow, Lucile Pullen, Joie Bright, Marys Childers, Lillian Washburn, Charles Pullen, Frank Bertrand, Bert Robisch, and a chorus of fourteen.

FOUNDED IN 1884
American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:
FRANKLIN H. SARGENT, President
DANIEL FROHMAN **JOHN DREW**
AUGUSTUS THOMAS **BENJAMIN F. ROEDER**
A Practical Training School for the Stage
Connected with Mr. Charles Frohman's Empire Theatre and Companies
The Summer term of the Junior Class now open
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVINE SCHOOLS OF DRAMATIC ARTS
and Allied Schools of Acting
DRAMA AND ORATORY **OPERA-ACTING** **STAGE-DANCING**

ALVINE PLAYHOUSE Exclusively for STUDENTS STOCK CO., and their Public Performances Assuring New York Appearances.
Claude M. Alvins, Principal, and a large Faculty. Write for information (mention study desired) and illustrated catalogue. "How Celebrated Actors and Actresses (and graduates) Succeeded." Agents and Managers supplied. Sixth year.
Address as above
REPORTARY, 235 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 4733

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND UNDER THE DIRECTION OF F. F. MACKAY
Special Attention Given to Courses for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
Send for Prospectus. 19-23 W. 44th St., near 8th Ave., NEW YORK, N. Y.

WRITE THE ART OF ACTING BY F. F. MACKAY
"The full of solid wisdom for the student of our Art."—Edwin Booth. Price, \$5.

THE ALDEN SCHOOL OF ACTING
Announces the Opening of its Fall Term
September 15, 1915
Reservations now being made. Numbers strictly limited.
WRITE TODAY FOR FREE ILLUSTRATED FOLDER OF FACTS.
The Alden School of Acting, 302 Kimball Hall, Chicago

NEW HAVEN
"Hands Up" at Last—A Summer Revue—Yale D. A. in Tennyson's "Harold"

NEW HAVEN, CONN. (Special).—After postponing Low Field's latest musical venture, "Hands Up," the piece finally saw the light of day at the new Shubert Theater, June 7. The piece was billed as a "Summer revue" and described as a "musico-comic-fine-melodrama." Maurice and Florence Walton are billed as the co-stars, with Low Field as understudy.

The plot centers about the recovery of a valuable necklace, and this gives play to a number of scenic effects and humorous situations. Upon the rise of the curtain we are treated to a burlesque on "The Exploits of Elaine," and this allows Low Field, as the scientific detective, to continue on his search for the thief in the scenes in the piece proper which follows. The scenes shift in rapid succession and we are taken from a picture of Long Branch at the height of the bathing season across the continent to the Panama-Pacific Exposition at San Francisco. Another scene shows the interior of King King prison, in which the characters indulge in a delicious burlesque on Thomas M. Osborne's "pink-tea" uplift methods.

The revue is divided into two acts and twelve scenes, with musical numbers interspersed. Perhaps the best musical selection is "Tiffany Girl," while others which promise to become popular are "Nighttime Down in Chinatown," which proved a hit through the efforts of Billy North, and "The Revolution of the Rag." The staging and costuming are lavish, the songs with their yards of fluffy enchantment included some of the prettiest effects ever seen anywhere.

Fanny Brice is the hit of the show. Her shadow eclipses Maurice and Florence Walton, and even that of the star himself, Low Field. The clever Yiddish dialect comedienne is in a class by herself and she proves the winner as "Hands Up" is concerned. Maurice and Florence Walton introduced the national dance of aristocratic Poland, known as the "Polish Masurka Polonaise," which was received with rounds of applause. A revival of the Anacostia proved popular and the talented pair proved themselves to be in a class above the rest. The dancing of Little Adelaide Hester with the Waltons was another genuine treat of the evening.

The music for "Hands Up" was supplied in part by Cole Porter, who together with Ray Goetz and William Daly wrote the lyrics. Edgar Smith supplied the libretto and William H. Post, together with Frank Smithson, staged the piece. The production is billed for a week at Wilmington, Del., as the first stop on a short road tour. Although the season at the Shubert Theater

Mme. MENZELI
Former Premiere Dancer and Maitresse de Ballet of Grand Opera.
EUROPEAN BALLET SCHOOL
All styles, including artistic modern Russian. Dances, instruction of vocal lessons. Ballet class every morning. Send for booklet.
Phone Gray, 3354 Studio 22 East 16th St., N. Y.

Mr. Parson Price VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Kenon, Lenna Watson and Keith Venger. Send for Circular.
2 West 39th Street, New York

closed with "Hands Up," another big musical show, "The Blue Paradise," is billed for this month. A cast of seventy-five will appear in support of Cecil Lead.

The Yale Dramatic Association will present their annual commencement play on the evening of June 16, at 8:30 o'clock, the entire Yale campus to be utilized for the production. This year Tennyson's "Harold" will be staged.

BELFAST, ME.
BELFAST, MAINE (Special).—Billie's Comedy and Concert company and photoplays, at the Colonial, June 8-10. Moving pictures at the Opera House, La Toussie's Circus June 11. The New Nickel Theater opened June 8 with Universal films.
FRED T. GRANA

STEIN'S MAKE-UP
Absolutely Guaranteed



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Frank Tinney Invades Varieties—Gilda Varesi in "War Brides"



MISS STELLA TRACEY.

In the Varieties with Victor Stone.

FRANK TINNEY (plus his bagpipes and ever-present cigar) dropped into vaudeville for a week at the Palace.

Tinney's turn consists of patter with the orchestra director—the you-must-ask-me sort of dialogue, impromptu in appearance.

Frank Tinney and the Orchestra Leader

"Hullo, Frank, how are you?" inquires the leader.

"I feel all right, now, I do," responds Tinney.

"You'll have to throw that cigar away."

"No, Fred. No, Fred, I don't have to throw that cigar away, I don't have to throw that cigar away. Now you ask me why I don't have to throw that cigar away."

"Why don't you have to throw that cigar away?"

"Because I got it at a party last night. I was chewing tobacco, cursin' and everything."

Tinney is elemental, but he is funny—now and then. A whole lot of his Palace material was old. He even told the story of the goat without a nose. "How does he smell?" "Awful!" That comes pretty near being one of the seven original jokes.

Tinney evoked discords from his bagpipes. Indeed, he conceded that he put the *Il* in "*Il Trovatore*." Then he gave his scene from "*Tosca*." "I don't know 'xactly what they says—I seen it in the movin' pi'tures," Tinney explains and begins to improvise lines that aren't quite Sardou-like, unless perhaps you can imagine Scarpi being told "That's over your head, you big Swede."

Tinney has a sense of humor—elemental, but still a sense of humor. Just now all he needs is new material—which seems to be a typical Summer complaint.

Bonita and Lew Hearn Reunite

Bonita and Lew Hearn reunited at the Palace. They, too, clung to the "old stuff."

First Bonita sings "Down Among the Sheltering Pines," and then the rather diminutive Hearn—bewhiskered, silk hatted and generally agri-

cultural in appearance—appears. Next ensues some subtle repartee.

"Are you married?" Bonita asks.

"Look at those scars," replies Hearn, removing his hat.

Hearn sings, too, in a weird phonographic voice and finally they do the café scene in which Bonita borrows money from the bewildered Hearn to bribe an imaginary angry husband.

There is a burlesque atmosphere about the turn.

"Mrs. Temple's Telegram" Condensed

William Morris has reconstructed his tabloid version of "Mrs. Temple's Telegram."

"Mrs. Temple's Telegram," if you can remember back that far, was built along typical farce lines of fifteen years ago, circling around a husband's efforts to explain an all night's absence. He affirms that he spent the evening with a friend, John Brown, and wifely secretly sends a telegram to the mysterious Brown, in order to ascertain the truth of the story. Hubby learns of the wire and gets a friend to pose as Brown. Then the jealous wife of a real John Brown, who lives at the supposedly mythical address, appears. Complications, of course.

"Mrs. Temple's Telegram" is along mistaken identity lines now quite out of date. It won mild laughter at the Palace, and, in its variety form, isn't at all badly done. Mr. Morris is, however, using his old billing, which lists a character not a part of the present version.

Robbie Gordone presented her attractive posing specialty, with one or two new and robust tableaux. Miss Gordone is now using a slight facial make-up, which gives a certain warmth to the coloring.

Prince Lai Mon Kim, who bills himself as the "noted Chinese tenor," did, among other songs, the Irish ballad, "Mother Macree." We dare the prince to try this in Dublin.

Gilda Varesi in "War Brides"

Up at the Royal we had an opportunity to watch Gilda Varesi in the second cast of Mrs. Marion Wentworth's anti-war sketch, "War Brides." On a whole, Miss Varesi's performance is more repressed than the tempestuous peasant of Nasimova, but, nevertheless, she does compelling work. Even with an otherwise less able surrounding cast, the sketch made its momentary emotional appeal.

Murray Paul and Pauline Hess—late of the Hess



MISS JOSIE HEATHER.

Appearing in the Two-a-Day in a Song Specialty.



MISS SWAN WOOD.

Heading a Pretty Ballet Dancing Divertissement.

Slaters—were at the Royal, too, breaking in a new "two act." They meet in front of a lonely canvas lake and launch instant into song. It's called "Nobody Home," and is a lively invitation to call, set to music. It follows this lyric trend:

"Put your black hat on,
Your brain is dead;
Can't you understand, dear, nobody home,
I told you we'd be alone;
I'm with you,
The sky's the limit."

There is some patter—pretty crude—and then comes another song, "Put Me to Sleep With an Old-Fashioned Melody, But Wake Me Up With a Rag." After that they occupy two chairs in front of a white drop and do a travesty of two frenzied film fans. The song has this refrain:

"I'd like to be the girl in the picture
If you were the boy,
Would you die for me a million
times a night?"

This idea has certain possibilities, although it isn't new. Clifton Crawford did a number along this line some time ago.

While we're on the subject of lyrics, how about a new song called "I Love You in a Million Different Ways," with gentle lines like this:

"I love you like an incubator chicken
loves a lamp,
Like a bulldog loves the trousers of
a tramp."

We respectfully award the early Summer's prize to this melody.

In the Junior Varieties

Harry Richards and Bessie Kyle take no chances with untired veins of humor. They have a drop showing two brick houses—with movable doors—and they burst upon the scene as a quarreling married couple. Now a domestic dispute is, we understand, absolutely "sure fire." We don't know exactly why, but we're told it is. In fact it's one of the canons of the old time variety author. Anyway, Richards and Kyle have this idea and their turn might be called a matrimonial dispute with songs.

BROOKLYN VAUDEVILLE

At the Prospect last week Irene Franklin, accompanied by Burton Green at the piano, scored a big hit. Howard Estabrook appeared in "A Little Revue." Kenneth Casey, the "Vivagraph Boy," and Donahue and Stewart were featured. Others on the bill were Charles McGood's company, Clayton & White, Edward Blondell and Gertrude Perry, Three Travilla Brothers and the Toro troupe. This week's bill has Victor Moore as the headliner.

An interesting feature of last week's Bushwick bill was the appearance of the Seven Colonial Belles in an attractive vocal and musical specialty, "1776 De Luxe." The act was arranged and staged by Dorothy Sherman, who appeared at the piano. James Montgomery presented his own sketch, "The Doctor's Orders," and Valeria Bergers introduced a new pro-peace playlet, "War Babies," for its premiere performance. "War Babies" is the work of Mrs. Florence Haines-Reed, prominent in the Federation of Women's Clubs.

VAUDEVILLE NOTES

Cecilia Wright sailed on Tuesday, June 8, from San Francisco on the Oceanic Steamship Company's liner, *Sansona*. Miss Wright is doing a round-the-world series of sport articles for the United Press Association. Her first article will be sent from the Hawaiian Islands.

Poster Ball and Ford West aren't going to part company after all. Last week they almost made up their minds to split their vaudeville partnership. Ball was going to continue in the present act, doing his old veteran characterization with a new "straight" man, while West contemplated going a single.

Lou Tellegen is off the Palace bill for next week. The late star of "Taking Chances" had been penciled in for the coming week with a romantic playlet, "Love and Kisses," as his vehicle. There was a hitch, however, over the salary.

Edwards Davis recently tried out a new drama of his own, "The Blessed and the Damned," at Newark. The play is to be condensed for vaudeville and Mr. Davis, supported by Julie Power, expects to open in it at the Palace on June 28.

The Baroness Sylvaine (Hilda Gilbert), who was to have appeared at the Fifth Avenue theater the first half of this week in Jack London's playlet, "Daughters of the Rich," withdrew from the bill before opening. The sketch is not yet ready for a showing. Henry E. Dixey deputized as headliner.

The Gilbert and Sullivan revue, originally scheduled for production at the Palace last week, will come to the Palace next Monday. The revue will be staged with a representation of a modern deadpan's deck, with turrets, bridge and fighting tops. The superstructure measures 43 feet across, while the foretop is 80 feet from the deck. The boom of the 12-inch turret guns extend almost to the footlights.

Abe Feinberg, secretary to Joseph M. Schenck, general booking manager of the Marcus Loew circuit, will take over the Brighton Beach race track for one week during August. He will stage a miniature country fair. Mr. Feinberg has resigned from the Loew office. Besides promoting the "fair," he will conduct a vaudeville agency.

Plans for the Sullivan and Considine circuit, now that John Considine is again in active charge, are hanging fire and little is likely to be done for some weeks. Chris O. Brown is acting as New York booking agent, with John J. Nash, booking manager of the Affiliated Booking Office of Chicago, in charge in Chicago.

On Thursday and Friday of last week, Charles Lovenberg, manager of Keith's in Providence, entertained the U. B. O. folk at his annual clambake. Among those present were A. Paul Keith, Manager Larsen, of Keith's in Boston; Sam Hodgdon, Frank Thompson, Elmer Rogers, E. M. Robinson, Harry J. Mundorf, Maurice Goodman, Joseph Goodman, Edward S. Keller, John C. Pebbles, Harry T. Jordan, Harry Weber, Paul Durand, Eddie Darling, Daniel Hennessy and Frederick Schanberger, of Keith's, Baltimore.

The vaudeville med went up on the Fall River line and were met at Fall River by Mr. Lovenberg with five automobiles. A trip around Newport and down to Cape Cod followed. They returned by special train early Friday.

Edgar Allan Woolf's playlet, "A Dixie Flopment," will have a new hearing in its reconstructed form at the Bushwick on June 21. One change has been made in the cast.

Harry Hines, late of Hines and Fox, is breaking in a "single."

**MANUSCRIPT
DRAMA AND
PHOTOPLAY
BROKER**
WANTED IMMEDIATELY
Several clean emotional dramatic sketches for prominent players
LAURA D. WILCK,
LONGACRE BLDG., 1473 Broadway, N.Y.

SUMMER GOSSIP OF THE VARIETIES;
THE POLO PLAYING STARSLou Tellegen Wants to Try Vaudeville—Wilton Lackaye as
an Italian Laborer

By WALTER J. KINGSLEY.

E. F. ALBEE is receiving editorial praise all over the country for his campaign against vulgarity in vaudeville and against the booking of criminals and notorious people. He is in deadly earnest and the bars are up hard and fast. Mr. Albee loves vaudeville with the love of a parent for a child, and he protects it night and day from the influences that might lower it. He sees in vaudeville a union of all the arts, an entertainment that draws upon every branch of human endeavor, and represents in its programmes everything that is worth while in entertainment known to man. Fortunately, he is a superman of achievement, and he makes his dreams come true.

Lou Tellegen is wishful for vaudeville, but doth make his price too high, albeit he is a Prince Charming much desired by them who book acts for the varieties. He hath a sketch, entitled "Love and Kisses," wherein he doth demonstrate his power to make all maidens and dames kiss him, except the damsel he loveth, who turneth to him ye icy cheek. However, he doth love her the more therefore, the reason being that the male loatheth desire for fair ones who are greedy overmuch for love and kisses.

Robert Gilbert Welch, the erudite critic of the *Telegram*, is soon to publish a modest volume of his poetry which he reads so well. Welch publishes in the true "high-brow" monthlies, and at present has a "fit audience, though few," and it is the earnest hope of his friends that he seek the suffrages of the general public. Welch is a many-sided man of letters. Last Winter he delivered a delightful series of noon-day talks on literature and the drama at the New York Public Library, and he is in much demand where sound learning, coupled with eloquent presentation is appreciated. He is just enough of a mystic to be fascinating, and one feels that behind his reserve there is a deep well of Scottish romance that has been treasured undisturbed in his family, whose history runs back true and clear to the morning mists of Gaelic history—for he is a Welch and a Lennox. He appreciates vaudeville and the bills at the Palace have no sounder critic.

This is the season when brother critics take a scathing delight in introducing fellow Sigma Phi's to Louis DeFox. The greetings between the members of this exclusive Greek letter fraternity are affecting, indeed.

Take it from me, Frank Tinney, Fred Stone, and Vernon Castle are rough riders. I saw them play polo against Squadron A, and the actors while defeated, put up a snappy game. The one defect in their team work was there was so little of it, each actor seeking the center of the stage. Each one wanted to be the man to swat the ball, while the troopers had a well defined plan of campaign. However, the big thing is that these players are hardy, daring men, who play the most manly of game right well. To one who has only seen them dancing, clowning, and love making on the stage, it is a genuine surprise and delight to see them polo playing like army officers who have been bred to it.

Wilton Lackaye is making his usual hit at the Palace this week in "The Bomb." It is a fine bit of work. Lackaye studied the local Italian quarter for a long time, and the only actor who approaches him in fidelity to type is George Seban. Lackaye always sounds a big note, and is therefore always interesting. He is one of the few actors who overflows with ideas all his own and whose conversation is verbal fireworks. I like a man who has convictions and the nerve to express them, and this quality Lackaye has in full measure. He is not

afraid of any one or any one's money or power. In an age of sycophants he is a free man; he is what Nietzsche called a "yes-sayer."

Next week comes to the Palace the big Gilbert and Sullivan revue, of which much is expected. This is an act running for an hour, and therefore must be good to be booked. It gives the essence of four Gilbert and Sullivan operas, and those who have seen its try outs like it much. The cast has been built up since the first rehearsals, and it is now a notable singing and comedy organization.

Richard Schayer, the newspaper man who joined the British expeditionary forces and went to the front after Mons, is back on Broadway, prepared for vaudeville or a lecture tour. The U. B. O. is considering him for a short talk on the horrors of war. As the British say, he is "fed up" with horrors and hates war as the devil is said to hate holy water. He was in the trenches and saw the thing in its bloody filth and foolishness, and he purposes devoting his life to a peace crusade.

Despite the war and the hard times in the theaters abroad foreign artists are a unit in trying to hold up American vaudeville managers for huge salaries. It appears as though they were trying to make us pay for all their losses on the other side. The U. B. O. is determined not to be held up, and will pay on its usual liberal scale, but will stand for no extortion. No employers in the world are as liberal as the managers making up the U. B. O., but there is a limit to liberality. The foreign artists will be well advised to moderate their foolish demands and book for generous figures on excellent tours, with their money as sure as though it were in their own safe deposit boxes.

They do say that Percy Hammond will be the Tribune critic next Fall. Well, if Percy comes to Broadway he must make up his mind to like vaudeville. He and George Jean Nathan take a delight in jibing at the varieties. Both men are so devilish clever that they have a wide audience which makes their folly somewhat unpleasant. They are not to be disregarded, but rather to be converted.

Henri Mercier, late of Ciro's, Monte Carlo, is the lemonade chef at the Palace. He went into commission on Monday and the pretty lemonade bar connected with the foyer is crowded afternoons and evenings with thirty patrons of the Palace. Elmer Rogers, manager of the Palace, and the best house manager in America, never does anything by halves. When he decided to give free lemonade to Palace patrons during the hot weather he contracted for the finest plant that could be made and then sought high and low for a man who regarded lemonade making as a fine art. He found in Henri Mercier one who makes a specialty of citrus drinks and, at Monte Carlo, was paid a high salary for mixing his exquisite beverage at Ciro's, the resort of princes. The war drove him to this country and Rogers signed him up for the season as lemonade chef at a salary that would please many acts. As Garros drives an aeroplane, as Willie Hoppe plays billiards, as Frank Tinney puts over comedy, and as Nora Bayes sings songs, so does Henri Mercier make lemonade. He brews sectar and ambrosia, and his pleasant vine-covered bar is a permanent Palace headliner. Already there have been cases of men and women paying an admission to the Palace just to drink the wonderful lemonade.

Eddie Darling has been offered a private car for his trip to the Panama-Pacific Exposition. San Francisco papers please copy.

ISABELLE D'ARMOND'S AUSTRALIAN HIT;
NEW ACTS IN PREPARATIONWellington Cross and Lois Josephine Have New Specialty—
Toby Claude Starts Rehearsals in Novelty

Neila Webb, according to a letter from Mr. Hugh D. McIntosh, governing director of the Richards's Tivoli theaters, arrived in Australia on the *Sansona* on May 2. Some three years ago Miss Webb made a successful Australian tour. She was welcomed by Mrs. McIntosh, Clifton Clarke, and a party of friends, and a motion picture was taken of the landing. In the afternoon she was given a reception at the Hotel Australia. Miss Webb opened her tour at the Sydney Tivoli during the second week in May. Seats were then selling two weeks ahead.

Julius Knight is a feature in the Tivoli houses in a series of recitations, including "The Portrait" and "The Day." Mr. McIntosh's Tivoli Polities followed up their Melbourne and Sydney successes with an Adelaide hit. They have moved on to the New Brisbane Tivoli, just built by Mr. McIntosh. This structure is the first

Australian theater to have a roof-garden. Isabelle D'Armond is the "queen" of the Polities and she is already the idol of Australia.

Wellington Cross and Lois Josephine will break in a brand new "two-act" during the first week in July. Max Hart is booking the act.

Toby Claude starts rehearsals in a new specialty by William Smythe next week. The skit is described as a travesty upon motion pictures and will be in four scenes. Mr. Smythe will be in Miss Claude's supporting company and a musical director will be carried.

Allan Dinohart is breaking in a new sketch by Everett S. Buskey in Newark this week. Mr. Buskey furnished Mr. Dinohart



Her's Studio, N. Y.

MISS AUGUSTA GLORE.

Returning to Vaudeville at the Bushwick This Week.

last season with "The Meanest Man in the World." Marie Louise Dyer is again supporting Mr. Dinohart, and Max Hart is directing the bookings.

Hoshanara, the young English girl who interprets the dances of India, will return to America early in the Fall for another season in vaudeville. She will open at the Palace on September 15. Hoshanara has been dancing in India where her father is an officer in the English service.

William B. Sherman presented "The Seven Colonial Belles" for the first appearance in the East at the Bushwick last week. Mr. Sherman plans to produce a novelty musical act next season, along new lines and featuring Dorothy Sherman, who heads "The Colonial Belles." The new sketch is the work of Miss Sherman.

Gus McCune is presenting Walter Lawrence and company, including Frances Cameron, in a new act at Henderson's next week.

Next week the Palace will have the Gilbert and Sullivan revue and Conroy and Le Maire as featured. Early Palace head-lines are Homer Mason and Marguerite Keeler, Nora Bayes, Cecil Cunningham, the Fuchs, W. C. Fields, and Adelaide and Hughes. Emma Carus will shortly appear at the Palace with her new dancing partner, Noel Fahnstock, who has succeeded Carl Randall.

Laurence Schwab, who has been booking the Wiener and Vincent houses, has formed a partnership with Max Gordon for booking vaudeville acts. They have secured a United franchise. Both young men have many friends in the variety world who wish them the best of success.

John Redhead Froome, Jr., the *Minton* correspondent at Cincinnati, produced his latest vaudeville playlet, "Twenty-two Dollars and Twenty Cents," in that city recently. The sketch was presented by Miss Willie Pierce, Ruth Warren and Boyd Agin, recently returned to Cincinnati after their season on the road. The playlet was so well received at its try-out in a small house that Manager John Royal, of Keith's, booked it for the week of June 6. "Twenty-two Dollars and Twenty Cents" is likely to be seen in New York shortly.

Jimmy Britt sailed on the *Sansona* from San Francisco on Tuesday of last week. He will tour the Rickard's time. Jarvis and Dare are making the trip on the same steamer. Mary Elisabeth and Al and Fannie Stedman will go to the Antipodes on the *Ventura*, sailing on July 6.

Nan Halperin has returned to her country home near Chicago. She will play a return engagement at the Chicago Majestic on July 13.

Violet Dale will appear in her impersonations at the Chicago Majestic next week.

COMING HEADLINERS

Week of June 21.—*Bushwick*, "The Red Heads," Van and Schenck, "A Dixie Romance"; *Prospect*, Blanche Walsh, Fred V. Bowers; *New Brighton*, Claire Rochester, McKay and Ardine; *Henderson's*, Marshall Montgomery, Courtney Sisters.

Week of June 28.—*New Brighton*, Willa Holt Wakefield, Orrville Harold, Flo Irwin and company; *Henderson's*, The Pekin Mysteries, Ryan and Lee; *Bushwick*, Lillian Hartman, Bell Family, Leo Beers; *Prospect*, Jean Redini and company.



Celebrity, Chicago.

MISS YVETTE RUGEL

Appearing in a Comedy "Two-Act" with Johnny Dooley.

VAUDEVILLE GOSSIP

Johnny Dooley and Yvette Rugel open at the Chicago Majestic next week for an Orpheum tour. They are routed for twenty-eight weeks.

The New Brighton Theater is celebrating its seventh anniversary, with Grace La Rue topping the programme. Betty Bond and

Jimmy Casson, late of Rolfe's "Arcadia," are making their first New York appearances in a "two-act."

Fred V. Bowers makes his first Eastern appearance, since his recent Orpheum tour, at the Prospect next week.

James Cutty, of the Six Musical Cuttys, will do a "single" at the Bushwick next week.

Joan Sawyer started yesterday on a cross-country motor trip. She will attempt to drive the car herself all the way. Miss Sawyer will stop in Chicago for a two-week's dancing engagement and will then start on to San Francisco, where she will open in vaudeville on August 10.

The cross-country trip will be something in the nature of a race, her opponent being her dancing partner, George Harcourt, who is giving Miss Sawyer a 200-mile handicap.

Augusta Glose returned to vaudeville at the Bushwick this week in her prologue, assisted by her father, Adolf Glose, who is giving a series of character impersonations.

Gus Hill has taken over the Gordon Hippodrome Theater in Elizabeth, N. J. Mr. Hill plans to make the house a part of a chain of popular priced vaudeville theaters. He announces that the houses will play "the bookings of one of the established circuits."

"War Brides," with Nasimova, is being held over for a second week at the Chicago Majestic. Clara Reynolds Smith is now playing the mother, Charles Collins, in commenting upon "War Brides" in the Chicago Post, said: "It is acted, moreover, in the leading role, with a flaming talent for intense emotional effect. Its theatric value, in this presentation, is of the major order. But, when considered merely as an example of one-act playwriting, its unusual quality ends. It becomes merely one of the thousands of creditable one-act pieces, few of which, however, are admitted within the capricious precincts of vaudeville."

The lemonade bar at the Palace opened on Monday, in charge of Beverage Chef Henri Mercier, late (says Walter Kingsley) of Ciro's in Monte Carlo.

VAUDEVILLE DATES

ABDOTT and White: Henderson's, Coney Island, N. Y., 25-27.

ADOLPH and Hughes: Orph., Oakland: Orph., Los Angeles, 25-27.

ADRIAL Bode: Temple, Detroit, 25-27.

ALDRICH, Mrs.: Orph., Los Angeles, 25-27.

ALDRICH, F. J., Co.: Orph., Los Angeles, 25-27.

ALINGTON, William, Co.: Henderson's, Coney Island, N. Y., 25-27.

ARMANT Brothers: Henderson's, Coney Island, N. Y., 25-27.

ARTALAN, Fred and Adele: New Brighton, Brighton Beach, 25-27.

"AURORA of Light": Ramona Park, Grand Rapids, 25-27.

AYER, Comedy Four: New Brighton, Brighton Beach, 25-27.

BALL, Ernest E.: Palace, N. Y. C.: Keith's, Boston, 25-27.

BALMER Sisters: Keith's, Boston, 25-27; Bushwick, N. Y., 25-27.

BANKOFF and Girtle: Maj., Chicago: Temple, Detroit, 25-27.

BARNAT, Arthur: New Brighton, Brighton Beach, 25-27.

BEDINI, Jean, Co.: Prospect, N. Y., 25-27.

BERKE, Leo: Bushwick, 25-27.

BERNARD, Mrs.: Orph., Los Angeles, 25-27.

BELL, Family: Bushwick, N. Y., 25-27.

BENNETT, Valery, Co.: Prospect, N. Y., 25-27.

BENKO, Harry, Co.: Lyric, Richmond, 25-27.

BENWARD and Smith: Keith's, Philadelphia, 25-27.

BERTHIE: Fountaine Ferry Park, Louisville: Maj., Chicago, 25-27.

BIG CITY Four: Maj., Chicago, 25-27.

BLONDELL, Edward, Co.: Keith's, Philadelphia, 25-27.

BOND and Cassini: New Brighton, Brighton Beach, N. Y., 25-27.

BONITA and Lew Hears: Forsythe, Atlanta, 25-27.

BOWERS, Fred V.: Prospect, N. Y., 25-27.

BRAATY, Emma: Temple, Detroit, 25-27.

BRENNER and Wheeler: East End Park, Memphis, 25-27.

BROWN and King: Keith's, Boston, 25-27.

"BRIDE Shop": Forsythe, Atlanta, 25-27.

BRONSON and Baldwin: Orph., Philadelphia, 25-27.

BRONTE and Aldwell: Prospect, N. Y., 25-27.

BRUCH, Fritz and Lucy: Orph., Philadelphia, 25-27.

BRUNNEN, Cyntia: Prospect, N. Y., 25-27.

BRUNNEN, Keith's, Boston, 25-27.

B'RNH, John and Mae: Maj., Chicago, 25-27.

BYRONS, Musical: Orph., Los Angeles, 25-27.

CARRON and Gayford: Orph., Philadelphia, 25-27.

CAMPBELL, Craig: Keith's, Wash., 25-27.

CAMPBELL, Misses: Keith's, Boston, 25-27.

CANTON and Lee: Keith's, Wash., 25-27.

CAPITOLA and Cathleen: Bushwick, N. Y., 25-27.

CARR, Ernest, Co.: Forsythe, Atlanta, 25-27.

CARTER, Great, Co.: Lyric, Richmond, 25-27.

CARTMELL and Harris: Prospect, N. Y., 25-27.

CARR, 25-27.

CARR, Charles: Keith's, Wash., 25-27.

CHAIN and Templeton: Henderson's, Coney Island, N. Y., 25-27.

CHAPS, Melodius Four: Shen's, Buffalo: Temple, Detroit, 25-27.

CLAREMONT Brothers: Prospect, N. Y., 25-27.

CLARK and Berzman: Keith's, Wash., 25-27.

CLARK, Mrs.: Maj., Chicago, 25-27.

CLAYTON, Una, Co.: Temple, Detroit, 25-27.

CLOWN Real: Temple, Detroit, 25-27.

CONNELLY, Jane: Prospect, N. Y., 25-27.

CONROY and Le Maire: New Brighton, Brighton Beach, N. Y., 25-27.

COOPER, Harry: Ramona Park, Grand Rapids, 25-27.

COURTNEY Sisters: Henderson's, Coney Island, N. Y., 25-27.

CRAWFORD, Clifton: Keith's, Philadelphia, 25-27.

CRUMIT, Frank: Fountaine Ferry Park, Louisville, 25-27.

CULLEN, James: Fountaine Ferry Park, Louisville: Temple, Detroit, 25-27.

CUTTY, John: Bushwick, N. Y., 25-27.

DALL, Violet: Maj., Chicago, 25-27.

DAMEREL, George, Co.: Maj., Chicago, 25-27.

DAVIS, Helene: East End Park, Memphis, 25-27.

DE HAVEN, Mr. and Mrs. C.: Orph., Los Angeles, 25-27.

DE PAGE Opera Co.: Schermer Park, Montreal, Can., 25-27.

DE WITT, Burns and Torrence: Schermer Park, Montreal, Can., 25-27.

DIAMOND and Brennan: Keith's, Philadelphia, 25-27.

DIAMOND and Grant: New Brighton, Brighton Beach, N. Y., 25-27.

DIXIE Movement: The: Bushwick, N. Y., 25-27.

DICKSTADER, Lew: Temple, Detroit, 25-27.

DONAHUE and Stuart: Keith's, Boston, 25-27.

DOOLEY and Rugel: Ramona Park, Grand Rapids: Henderson's, Coney Island, N. Y., 25-27.

DUNBAR, Ray, Trio: Lyric, Richmond, 25-27.

DORR, Mary: Prospect, N. Y., 25-27.

DRAGOODS, Royal: Forsythe, Atlanta, 25-27.

DUNBAR, Ralph, Bell Ringers: Colonial, Norfolk, 15-17.

DUPRE and Dupree: Keith's, Philadelphia, 25-27.

ELIZABETH, Mary: Orph., Oakland, 25-27.

ELRAY Sisters: Schermer Park, Montreal, 25-27.

EVERETT's Monkey Circus: Henderson's, Coney Island, N. Y., 25-27.

FAIRBANKS, Douglas, Co.: Bushwick, N. Y., 25-27.

FARMER Girls: Keith's, Boston, 25-27.

FASHION Show, Spring: Orph., Philadelphia, 25-27.

FISHER and Green: Orph., Philadelphia, 25-27.

FITZGERALD, Bert: Henderson's, Coney Island, N. Y., 25-27.

FITZGERALD, Lew: Colonial, Norfolk, 15-17.

FRANCO, Adeline: Keith's, Wash., 25-27.

FRANKLIN, Irene: Palace, N. Y. C., 25-27.

FREEMAN and Dunham: Maj., Chicago: Temple, Detroit, 25-27.

FRIKOWSKY Troupe: Henderson's, Coney Island, N. Y., 25-27.

GALSTOTT Monks: Lyric, Birmingham: Keith's, Philadelphia, 25-27.

GARDINER, Jack: Forsythe, Atlanta, 25-27.

GILBERT and Sullivan Revue: Palace, N. Y. C., 25-27.

GILLETTE, Lucy, Co.: Maj., Chicago, 25-27.

GLADIATORS, The: Fountaine Ferry Park, Louisville, 25-27.

GLOVE, Augusta: Bushwick, N. Y., 25-27.

GORDON and Rice: New Brighton, Brighton Beach, N. Y., 25-27.

GORMAN, His Musical: New Brighton, Brighton Beach, N. Y., 25-27.

GRACE Twins: Schermer Park, Montreal, Can., London, 25-27.

GRACE, Temple, Hamilton, 25-27.

GYGI, Ota: Keith's, Boston, 25-27.

HAROLD, Orville: New Brighton, Brighton Beach, N. Y., 25-27.

HAYMAN's Animals: Orph., Philadelphia: Orph., Los Angeles, 25-27.

HAYWARD-Stafford: Ramona Park, Grand Rapids, 25-27.

HELMES and Millon: Colonial, Norfolk, 15-17.

CECILIA WRIGHT

Direction United Booking Office

CLAIRE ROCHESTER

Headlining in Vaudeville

H. BART McHUGH Presents

Johnny DOOLEY and Yvette RUGEL

MUSICAL COMEDY STARS

MADELEINE HARRISON

THE DANCING BEAUTY

And Her ORIGINAL

ROYAL BALALAIKA ORCHESTRA—14 ARTISTS

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet
INSIDE STUFFWritten for her
by Willard MackManagement
Alexander Fentago

JAMES

ELEANOR

McCORMACK & IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

ERNEST

MARJORIE

ANDERSON AND BURT

Motoring for the Summer

CLIFTON WEBB

ASSISTED BY THE ORIGINAL

RUSSIAN BALALAIKA ORCHESTRA

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES Direction H. B. MARINELLI

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

Assisted by

CECIL LEAN

CLEO MAYFIELD

Direction M. S. BENTHAM

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

HARRY HOLMAN VIOLINSKY

"ADAM KILLJOY"

Direction
THOS. J. FITZPATRICK"The wizard of the
Violin and Piano"

Direction HARRY WEBER

"I order all of Wal. M. Wills' Measures"

JAMES MADISON

AUTHOR FOR MANY HEADLINES

100 BROADWAY, NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

FIRST AID TO THE PICTURE

THE value of a sympathetic musical accompaniment has been frequently demonstrated in the case of big, feature productions, but few offerings have sent this lesson home so strongly as the present New York presentation of "The Alien." After giving full credit to THOMAS INCE's masterful screen technique, and GEORGE BERAN's gripping portrayal, one must also spare a breath to praise the composer who is responsible for the arrangement of the special music. It meets accurately the changing moods of the producer, keeps pace with the tempo of the action, and heightens the achievements of the players.

Unity of accompaniment and picture has been sought by GRIFFITH and INCE in their greatest productions, and GEORGE KLEINE and HARRY RAYER in giving us the foreign masterpieces. It is a far cry from these artistic presentations to the almost forgotten pianist and trap drummer, who did his best to keep us away from pictures a few years ago. But between the two limits there is a medium that we like as little as we do the tin-pan pianist. That is the orchestra of a dozen pieces and the leader, who appear to think that they are the attraction, the pictures merely a background for their efforts. It may be a perfectly good orchestra, and the music superb, but it doesn't soothe our spirits any to have it play a stirring march while a tender, sentimental bit of action is transpiring on the screen. Nor do we enjoy any more the task of watching the mental and physical calisthenics of a leader who is attempting to "play to the pictures" without sufficient rehearsals, or else without the ability to cope with the varying demands of the action.

The answer, for unusually big features is specially arranged music, or even original scores, to which attention, almost equal to that given the assembling of the film, is paid; for pictures of less importance, long and rigorous rehearsals under leaders who realize that "the picture's the thing, and the music must be second fiddle."

THE VALUE OF NAMES

THE posters used by a New York string of combination vaudeville and picture houses to advertise the feature photoplays open an interesting avenue of thought. "DANIEL FROHMAN presents HAZEL DAWN; JESSE LASKY presents BLANCHE SWEET," reads one poster we saw this morning. Just the names of the producers and the stars. What of the play? Not a word. Is it because the play is immaterial, a mere necessary evil, that this method of advertising is followed? Or is it because the pro-

ducer's reputation and the star's attraction is sufficient to bring the patron to the box-office?

It is probably true that the manufacturer's name, and that of the player, will bring a patron into the picture house. He knows that certain manufacturers' trade-marks mean standard productions, and the question of whether or not he likes the particular star will decide his attendance. This will get him to the theater; but only the backing of a good story will send him away satisfied. And a poor story may easily destroy a fan's faith in the producer and star, so that one such weak story will have a lasting effect. We are glad to see stress laid on the name of the manufacturer; it spurs him to increased efforts to maintain the prestige of his name. But too often importance attached to the name of a star is expected to counterbalance a weak story—such advertising will be found to have a boomerang effect.

STUDIO GOSSIP

RUTH STONEHOUSE has finished her work in the Essanay production of "The Dignified Family" and has returned to Chicago from Memphis, Tenn., where most of the picture was taken. She has again resumed her work in leading parts at the Chicago studio.

BUCKLEY STARKY has gone to Bear Mountain, N. Y., with the company producing "The Cub" for the Peerless Feature Film Company.

THE MARRIAGE of P. C. Hartigan and Peggy Hart is announced from the Los Angeles film colony.

SOME PRACTICAL JOKER of Universal City recently plastered Jumbo the baby elephant with postage stamps and brought him down to the post office addressed to Joe Brandt of the New York office. Only the fact that Mr. Brandt was on his way West saved him from having an elephant on his hands.

A MAN with a wheelbarrow filled with broken stone politely asked us to make way. We were blocking the main passageway in the LUBIN studio building. As I turned to get out of the way, I noticed right on top of the pile of broken stone a part of an old tombstone, upon which were the words, "Died Sep. 9, 1800." Naturally, my interest was aroused, and, following the wheelbarrow, I found the broken stone was to be used to make the foundation for the old mill in the "Road o' Strife," written by EMMETT CAMPBELL HALL. All of which only goes to show that you never can tell what may be done with your tombstone. Just imagine it! The person, who died over a century ago, had never even heard of moving pictures, yet was contributing material to the big serial, the first instalment of which was released Easter Monday of this year. Owing to the respect, naturally, accorded all that belongs to the dead, I must confess I received something of a shock; and, too, I speculated as to the manner of person in whose memory the stone had been erected.

But from this subject I soon came back to the LUBIN serial. EMMETT CAMPBELL HALL, author of the "Road o' Strife," has a most enviable record as a scenario writer, being one of the most successful writers along these lines in the United States. He has to his credit, up to the present time, over six hundred accepted scenarios, with only two rejections. Just now he is on the LUBIN staff and contributes one script a week to the concern. Unlike the other staff writers, however, he prefers the inspiring view of the Maryland hills and the restful, dreamy Potomac to the four square walls, with the high win-

dows, of the scenario department of the LUBIN Manufacturing Company; and so does his writing in his own home in Glenn Echo.

MR. HALL is a Georgian by birth, and is a natural born writer, having begun his literary career at the age of fifteen, selling even in those tender years to no less prominent journals than *Judge*, *Leslie's Monthly*, and the *Metropolitan*. He is a hard worker, extremely painstaking, and his lucid and logical scripts are a delight to the directors.

Like most young writers, Mr. HALL's first literary efforts branched in many directions. He wrote poetry, humor, short stories, feature stuff—in fact, anything writable; but gradually the scenario field, with its wonderful possibilities opened up to him; and in the last few years he has specialized along these lines, believing it is possible for a hard worker to make at least \$10,000 a year writing scenarios.

With the present upward trend of the picture-play, and Mr. HALL's natural ability to plot, coupled with his keen gift of visualizing, his future would appear to be unlimited, and his success up to this time is certainly inspiring to those who are still "on the outside looking in," hoping some day to be recognized other than by a printed rejection slip by the Scenario Editor.

MARIE ROY.

STUDIO GOSSIP

MEREDITH NICHOLSON was a recent visitor to the Selig Chicago studio, coming all the way from Indianapolis, Ind., to see the work of staging his "House of a Thousand Candles" for the motion picture screen.

IT SELDOM FALLS to the lot of an actress to appear in two "premieres" of a celebrated play, but that will really be the unique experience of Beatrice Morgan when V-L-S-E releases "The Great Ruby," the famous Drury Lane melodrama, which is now being staged by Barry O'Neil for the Lubin Company. Miss Morgan appeared in the original production in this country of the play and is now playing Ada Rehan's role in the screen version.

AFTER TWENTY YEARS of stage life Thomas MacLarnie, the character actor of the famous stock company at the Burbank Theater, is now getting his first experience before the camera with the Morosco-Rosworth forces.

WE ASKED DONALD MACKENZIE how he came to be a director. He explained: "It was over three years ago, and I was playing the lead in a Pathe picture when the director suddenly fell ill. Chief Director (now General Manager) Louis Gasnier sent for me and asked me if I could direct the picture. I failed to see my chance and didn't want the job, but Mr. Gasnier insisted that he had been watching me and knew I could do it. You see, the smell of the grease paint had become a habit and I didn't want to give it up to become the man behind the screen instead of before it. Well, I yielded, finished the picture and was given another. Ever since I have been a director, nor have I regretted the step. So, you see, I was kicked into being a director, with Mr. Gasnier as the propelling force."



FRANCIS X. BUSHMAN IN HIS FIRST METHRO APPEARANCE.
"The Second in Command," Released in July.

ANOTHER LUBIN STUDIO

Outgrow Present Large Facilities and Will Soon Open Another Big Studio

In order to broaden the scope of its work and carry out the big producing plans ahead, the Lubin Company will open another big studio plant in Philadelphia within the next few weeks, to be known as Lubin Plant No. 2. The new studio is situated at Seventeenth Street and Glenwood Avenue, a short distance from the Lubin main headquarters at Twentieth Street and Indiana Avenue.

The new building is 75 feet wide, 300 feet long, and has four floors. It was formerly a factory and the Lubin Company is remodeling it from top to bottom. The roof has been removed and a huge glass top, with the necessary sides, has been substituted. The top floor, which measures 75 by 300 feet, will be used as a daylight studio. On the third floor there will be three artificial light studios, while the first and second floors will be utilized for dressing rooms, carpenter shops, scenery rooms, etc.

When completed, the new plant will be one of the best equipped studio buildings in the country. All the very latest mechanical effects are being installed, and the lighting equipment will not only be the last word along these lines, but will include a number of new devices that have recently been invented by the Lubin engineers.

The present Lubin producing equipment now consists of two large plants in Philadelphia, another one at Betwood, Pa., and additional studios at Los Angeles, Cal., Phoenix, Arizona, Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport, R. I.

PICK THE PRIZE BEAUTY

Capital City Girl Adjudged Winner of Universal's Big Contest

Los Angeles (Special).—Ruth M. Purcell, of Washington, D. C., has been adjudged the winner of the Universal Beauty Contest; she is the prize beauty of the sixty-one girls who were brought to Universal City on a special "joy ride" train. The decision was announced and Miss Purcell presented at the grand ball in the Shrine Auditorium, which was the climax of a long string of festivities arranged for the beauties who won the different State prizes.

Miss Purcell receives a handsome cup, and will appear in Universal pictures. Before returning home the beauties will visit the San Diego and San Francisco fairs.

W. E. Wingo.

SAMUEL GOLDFISH ENTERTAINS

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, Inc., who is now visiting the studios of this concern in Hollywood, Cal., gave an important dinner on the evening of June 1 to a select gathering of friends and artistic associates.

Among those present as guests of Mr. and Mrs. Goldfish were Raymond Hitchcock, Fannie Ward, Julian Hittings, Laura Hope Crews, Charlotte Walker, Cecil B. De Mille, Mr. and Mrs. William C. De Mille, Mr. and Mrs. Wilfred Buckland, Jack Deane, Thomas Meighan, and Mr. and Mrs. Jesse L. Lasky and Mrs. Sarah Lasky. After the dinner there was a dance, so gay and agreeable that Mr. Goldfish says it really seemed as if Broadway had been transferred to Hollywood.

PRODUCE WALTHALL FEATURES

Henry Walthall, declared the greatest photoplay actor in the world by many critics, is now working on a multiple reel feature at the Chicago studios of the Essanay Film Company. Mr. Walthall will play both in Essanay's features released on the V-L-S-E programme and in the regular Essanay photoplays released through the General Film programme. George K. Spoor, president of Essanay, signed up Mr. Walthall on a long term contract at one of the largest salaries ever paid a screen actor. An unusually strong list of features is being prepared to present him under the Essanay banner.

DE CORDOBA WITH LASKY

The Lasky Company announces that Pedro DeCordoba, who was most recently seen in "The Song of Songs" and "Beverly's Balance," has been secured for motion pictures, and will soon start to work at the Hollywood studios. Mr. DeCordoba is one of the most popular of the younger generation of Broadway romantic actors, and has had a long and successful stage career.

JOSIE COLLINS ON SCREEN

Josie Collins, the well-known singer and actress, will make her first screen appearance in "The Imposters," taken from the play of the same name by Douglas Murray, which is to be released soon by the World Film Corporation. Alec B. Francis and Dorothy Fairchild will also have prominent parts.

KLEINE EDUCATIONAL CATALOGUE

Readers who are interested in educational pictures will be pleased to learn that the George Kleine Company has just issued a new catalogue of educational films. The volume covers 162 pages, completely indexed. It is being sent on request on receipt of 12 cents to cover postage.



MARIE DRESSLER AND HOWELL HANSEL, WHO IS DIRECTING HER LUBIN FEATURE.

Acton Davies Wrote the Story, "Tillie's Tomato Surprise."

SELZNICK-BERNSTEIN
FEATURE COMBINE?

The formation of a feature producing combination in which Lewis J. Selznick, of the World Film, and Isador Bernstein, formerly of the Universal, are the principals, is expected to be one of the big announcements of the next few days. It is known that the parties concerned are in negotiations to that end, but no definite announcement can yet be secured. Lewis J. Selznick says, "We are not yet ready to discuss the matter." Isador Bernstein smiles, and parries the question by launching into an enthusiastic description of the mammoth producing plant he is planning to erect on the coast, and the marvelous little invention that will make it possible to change an outdoor stage into a glass enclosed studio almost instantaneously.

Rumors of the new combination when

first heard on the street insisted that it meant the withdrawal of Vice-President Selznick from the World Film Corporation, but at the offices of that organization this is scouted as ridiculous. "If the deal goes through," said one man close to the throne, "it will mean bigger things than ever for both World Film and Mr. Selznick."

The new combination, it is said, plans to produce one feature a week at a big new plant to be erected at San Diego, Cal. A firm of Wall Street bankers is backing the project, and prominent stars and directors will be engaged, while well-known novels and plays are already being considered by Mr. Bernstein. Rumor has it that the company will be known as the Equitable Film Corporation, incorporated in California.

STEREOSCOPIC FILMS SHOWN

An invited audience witnessed at the Astor Theater last Wednesday the long sought for picture triumph, stereoscopic pictures, and the audience voted the exhibition a success. Edwin E. Porter, technical director of the Famous Players Company, and William E. Waddell were sponsors for the pictures shown Wednesday, which are the culmination of several years of study and experimentation. Success has been achieved in so far as the pictures give a true stereoscopic effect, and the fact that the film may be used in any projection machine and without previous instruction of the operator. Obstacles that must still be overcome are the necessity of having the spectator wear the two-color glasses familiar in the old stereoscope, and the fact that rapid action does not appear perfectly clear.

The audience at the Astor Theater was frequently moved to applause by the beauty of the scenes which gave one the impression of looking at actual stage settings and not the shadowy figures of the ordinary picture. Trees and shrubbery stood out

boldly, in the interior views the figures of the players and the furniture were seen in all three dimensions, and the effect, to one accustomed to the ordinary pictures, cannot be described. The branches of trees, for instance, have the mystifying appearance of standing out from the screen and hanging over the stage.

Messrs. Porter and Waddell have adapted the principle of the old stereoscope to secure the present marvelous pictures. In the camera used two lenses operate simultaneously, the film being separated the distance of a normal pair of eyes. The two films are tinted red and green, and with the spectator using a pair of similar glasses, the images thrown on the screen are neutralized, and one picture appears with the added impression of depth that is missing in the ordinary picture. Especially was this shown in the views exhibited from "Jim the Penman," the current Famous Players' release, which gave the spectator an idea of the use of the stereoscopic film in the usual picture.

RAFFERTY COMEDIES PLEASE

The Auditorium Theater, Chicago, and the Claremont, New York city, are two houses that report unusually good result with the Rafferty comedy series. "Rafferty Settles the War," the latest release, caused the standing room only sign to be hung out, according to Manager Fred Dolinger.

NEW PATHE FEATURES

The Pathe Company is making preparations to film three big stories, which offer opportunities for unusual features. Oscar Wilde is represented with "The Picture of Dorian Gray." The rights to George Barr McCutcheon's "Nedra" have been secured, as well as those to "Comrade John," by Samuel Merwin and Henry Kitchell Webster.

FILM "SALVATION NELL"

The California Motion Picture Corporation announces that the screen production of "Salvation Nell," adapted from the famous play by Edward Sheldon, is completed and ready for release in the near future. Beatrice Michelena will be seen in the leading role of the play in which Mrs. Pike is so well remembered.

NEW CHAPLIN SERIES

Essanay Announces That Series Is Ready for Release Every Three Weeks

The new series of Essanay-Chaplin comedies is now ready and will be released regularly every three weeks, beginning with "Work," a two-reel comedy, on June 21. The Chaplin comedies were held up temporarily in order to give Mr. Chaplin a good start so that the releases could be announced enough in advance so that the exhibitor could make ample plans for running it. Charles Chaplin has been working almost day and night for the past several weeks at the Los Angeles studios in order that he could get enough plays made in advance to make the release schedule regular.

Rumors had been started and have spread abroad that Mr. Chaplin had been injured. There were other unfounded stories telling of a number of other ailments. Mr. Chaplin has not missed a day from his work and indignantly denies that he has been sick or injured.

"I have produced several comedies in the past few weeks, which would seem to indicate that I am not injured or otherwise incapacitated," he declared. "I don't know who started these silly stories, but there is not a word of truth in any one of them."

TELLEGEN WITH LASKY

Legitimate Star Signs Contract to Appear in Lasky Photoplays During the Summer

Lou Tellegen, the well-known Broadway favorite, has consented to appear again in pictures. In fact, this appearance, which will be under the Lasky banner, is really his screen debut, for he remembers the fact that the brilliant French actor was seen in the principal male role opposite Sarah Bernhardt, when the "divine Sarah" was seen in "Queen Elizabeth." It has been since that time that Lou Tellegen gained his wide popularity in America. The contract with the Lasky Company gives that organization the exclusive rights to his screen appearances, which, by a clause in the contract, are not to interfere with his stage engagements.

The Broadway star will make his first Lasky appearance before the camera at the Hollywood studios this summer. The plays in which he will be presented have not been selected yet, but will be announced shortly.

McNAUGHTON WITH LUBIN

Eccentric Lubin Comedian to Be Seen with Marie Dressler on the Screen

Tom McNaughton, the eccentric English comedian, has become a photoplayer, having signed a contract for a long term of years with the Lubin Company. His first appearance will be in support of Marie Dressler in "Tillie's Tomato Surprise," which is now being produced at the Lubin Betwood studio. With Marie Dressler, Tom McNaughton, and Billie Bevan the Lubin Company now has three valuable comedy stars.

One of the most exciting incidents of the year occurred at the Betwood studio last week when Marie Dressler actually climbed aboard a horse and went horseback riding for the benefit of the camera. It was red letter day in Betwood, and though the picture will show you some of it, it will not tell of the half dozen cowpunchers who assisted Miss Dressler into the saddle, nor of the surprise of the horse who had long ago been pensioned off on the Betwood ranch.

CURRENT ATTRACTIONS

VITAGRAPH.—Maurice Costello and Norma Talmadge are seen in the leading roles of the current Vitagraph feature, "The Criminal," which also marks a return of Van Dyke Brooks to the direction of pictures in which Costello appears. A chapter of "The Goddess," an episode in the Jarr Series, and other short pictures complete the bill.

BROADWAY.—Miss Janis is seen in the feature attraction at this Paramount playhouse this week, "Madcap Kitty," being the name chosen by Bosworth for her latest venture into Filmland. The Paramount South American Series, and the usual topical and comedy pictures complete the list of attractions.

STRAND.—Lasky's "The Arab," with Edgar Selwyn in the leading role, is this week's principal attraction at the Strand, with the usual bill of shorter pictures and concert features.

LYRIC.—Lady MacKenzie's Wild Animal pictures are at this house, and have proven one of the surprises of the year, attendance being reported good since the opening last week.

ASTOR.—George Roban's unique combination of screen and stage, "The Alien," continues as the offering at the Astor. The performance is one of the outstanding novelties of the year.

LUXURY.—"The Birth of a Nation" passed the two hundredth performance mark last week, and it's still going strong.

CHANGE IN V-L-S-E LIST

Announcement is made by the V-L-S-E that "A Bunch of Keys," a five-part Essanay production, has been substituted for "The Crimson Wing," for release on July 12. This action was taken by the Essanay Company, owing to the fact that "The Crimson Wing" has a war tone to it, and was, therefore, not considered an appropriate subject to release at this time.

BIOGRAPH PLAYERS RETURN

The Biograph players, who during the last six months have been producing pictures at the Los Angeles studios of the company, will return to New York on July 5. En route, the organization, numbering over 125 persons, will spend two days at the San Francisco Exposition as the guests of the company.

As soon as the players arrive at the New York studios work will begin on several special productions in addition to the "five Biographs each week." Prominent among these productions will be the series of three-reel Biographs, beginning with "Under Two Flags."

DOBSON WITH M-B FORCES

Fred Dobson, one of the best known camera men in the business, has joined the Morosco-Bosworth forces, and the first samples of his work will be seen in George Fawcett's starring vehicle, "The Majesty of the Law." Fred Dobson started in the motion picture industry in 1908, with the Biograph, and some of the best remembered pictures of those early days were products of his labors. "Dobson" ability has branched into the writing and directing fields, and he has also held posts as technical director.

TO CLASSIFY FEATURES

The "Big Four" announces a departure in the method of marketing feature productions, by classifying their productions, instead of grouping all releases on the programme under one head, certain subjects will be rated as "Class B," and will have a lower rental value. A maximum charge is placed on these subjects, which, while considered of a high standard in order to get a place on the V-L-S-E programme are not considered as strong in artistic merit as other releases, which are rated as "Class A."

The first instance of the application of this new system is applied to "Hearts and the Highway," the added release on the V-L-S-E June schedule, and the attitude of the company is reflected in a general letter, sent to each branch manager, by General Manager Walter W. Irwin. In this general letter, Mr. Irwin quotes a letter from A. H. Smith, of the Vitaphone Company, and president of the V-L-S-E, as follows:

"My dear Mr. Irwin:
"We are putting out an extra feature in the V-L-S-E Service, 'Hearts and the Highway.'"

"We are afraid that because of the success of 'The Juggernaut,' and 'The Island of Regeneration,' you will be tempted to ask high prices for this extra feature, and because of the success the exhibitor has had with the two previously named, he will agree to paying a price equal to the first features issued."

"We, therefore, desire to impress upon you that, while we consider 'Hearts and the Highway,' a good five-reel feature, it is not in the class of 'The Juggernaut,' or 'The Island of Regeneration,' and we therefore, wish to put a maximum figure of fifty (\$50) dollars per day on this subject."

ALBERT E. SMITH.

Continuing his circular letter to the Branch Managers, Mr. Irwin says: "Since the receipt of this letter, I have talked with Mr. Smith, and, therefore, am at liberty to add that the Vitaphone Company considers 'Hearts and the Highway,' to be a 'Class B' picture, as compared with 'The Juggernaut,' and 'The Island of Regeneration,' and for this reason alone, the maximum price is fixed at \$50 in cities of 20,000 or more inhabitants."

"Accordingly, it must be made clear to the exhibitors that this must not be taken to indicate that we are lowering our prices, for such is not the case, but merely that while 'Hearts and the Highway,' is a good picture, yet by comparison, it is considered by the Vitaphone to be in 'Class B'; and that the Vitaphone does not desire to perpetrate any imposition upon the exhibitors by leading them to believe that it is equal in merit to 'The Juggernaut,' or 'The Island of Regeneration.'"

"WALTER W. IRWIN."
In further explanation of the stand the company is taking, Mr. Irwin stated: "We want to make it clear that it is not a move in the direction of low prices for features. It is merely a question of putting proper valuation on film subjects and it must be remembered that the four companies in the V-L-S-E are not compelled to find outlet for their productions on the feature programme. If a production is not in every way worthy of a place in the V-L-S-E schedule, it is cut down and concentrated into a better small subject and put out as a general release. This means that only the best from each company becomes a V-L-S-E, yet of these, there is a certainty some will be better and, that the greater superiority of some, may be offset and balanced, they are classified and priced according to rating."

RE-ELECT PENN. OFFICERS

Pennsylvania Exhibitors' Convention Huge Success—Philadelphia Gets the Next

READING (Special).—A banquet at which over five hundred were present, including exhibitors and representatives of film manufacturers, closed the most successful convention yet held by the Pennsylvania Exhibitors' League. The speakers were: Marion S. Pearce, national president; Fred J. Herrington, of Philadelphia, national vice-president; G. W. Shaner, of Pittsburgh, state vice-president; J. W. Blaker, of the National Censorship Board; and W. Stephen Bush, of New York. President Ben Serr was toastmaster.

After a lengthy fight Philadelphia was chosen over Pittsburgh for the honor of entertaining the 1916 meeting. The expected climax at the election of officers failed to materialize, it being decided to continue the present officers as follows: President, Benjamin H. Serr, Reading; vice-presidents, G. W. Shaner, Pittsburgh, and G. C. Miller, Plymouth; secretary, James Delven, Pittsburgh; treasurer, Charles Segall, Philadelphia; publicity agent, Frank A. Gould, Reading.

A list of the companies and players represented at the ball would be impossible in this limited space. It will suffice to say that the representation accorded the Pennsylvania exhibitors has seldom been equaled by any exhibitor's body.

"RIALTO" FORCES ACTIVE

Felix Kahn, of Kuhn Loeb and Company, and Crawford Livingston, a banker, of 51 Exchange Place, who are backing S. L. Rothapel in his lease of Hammerstein's Victoria, which, when the alterations are completed, is to be devoted to moving pictures, and called the Rialto, have taken out a life insurance policy on Rothapel's life to the amount of \$250,000 in case anything unforeseen should happen to him before they can begin to realize on their investment in his known managerial ability.

Alfred G. Robyn, the well-known composer and musical director, has been engaged as organist for the new venture. He announces that when the theater opens in the Fall it will have one of the largest and most wonderful orchestral organs in the world.

VITA STAGES COLLEGE STORY

The Vitaphone Company have procured an all-college cast for the coming four-reel comedy drama, "For the Honor of the Crew," written and directed by William F. S. Marie, and featuring Antonio Moreno, James Morrison, and Muriel Outtrich. The story deals with the period of training and the annual boat race on the Hudson at Poughkeepsie. Jim Rice, the well-known rowing expert and coach of the Columbia crew, will make his screen debut in this picture. A stirring climax is reached with an exciting eight-oared boat race at the finish.

ANOTHER NEW YORK FILM

"How New York Cares for Its Children" is the latest of the series of pictures taken with the co-operation of the New York officials by the Vitaphone Company. The picture promises to be one of the most interesting of this novel series. The pictures are all to be shown at the San Francisco Exposition.

"MARRYING MONEY" ON SCREEN

Clara Kimball Young is soon to be seen in a new photoplay adapted from the play, "Marrying Money." It will be released by the World Film Corporation. W. W. Jefferson, son of the late Joseph Jefferson, will appear in support of Miss Young.



VIOLA ALLEN.

As Seen in Essanay's "The White Sister."

REARRANGE TERRITORY

World Film Corporation Makes Important Changes in Exchange Organization

The World Film Corporation has completed a rearrangement of its exchanges in which the United States is divided into five main divisions—the Eastern, the East Central, the West Central, the Western, and the Southern.

The Eastern division consists of the offices in New York, Boston, Philadelphia, Washington, and Buffalo, with George J. Schaefer as manager; the East Central, Cleveland, Detroit, Cincinnati, Indianapolis, and Pittsburgh, with Denham Palmer as manager; the West Central, Chicago, St. Louis, Kansas City, Omaha, and Minneapolis, with W. R. Bates as manager; the Western, San Francisco, Los Angeles, Seattle, Denver, and Salt Lake City, with W. Drum as manager; and the Southern, New Orleans, Atlanta, Dallas, Memphis, and Oklahoma, with E. Auger as manager.

GOTHAM'S NEXT

"A Trade Secret," with Betty Marshall and Frederick De Belleville, Next Offering

"A Trade Secret," from the story by Alfred Postes, will be the second release of the Gotham Film Company. The picture is a story of a diamond, which originally appeared in the All Story Detective Magazine, is being made under the direction of William F. Hedcock, who staged "Paid in Full," and the stars are Betty Marshall and Frederick De Belleville.

A strong supporting cast has been engaged for the picture, in which the climax is the blowing up of a houseboat. Miss Marshall, who has come to be known as the Gotham Fashion Plate, is given an opportunity to wear some of the latest creations of Fifth Avenue's modistes.

NEW PICTURE COMPANIES

ALBANY (Special).—The following newly formed picture enterprises filed certificates of incorporation with Secretary of State Hugo this week:

The Sun Photoplay Company, New York city. To produce and exhibit motion pictures. Capital, \$10,000. Directors: Arthur C. Langan, William C. Thompson, Louis Auerbach, 230 West Ninety-seventh Street, New York city.

Bunny Theater Company, New York city. To engage in the theatrical and motion picture business. Capital, \$1,000. Directors: Julian W. Brandon, James A. Bradbury, Abner B. Stupel, 695 St. Nicholas Avenue, New York city.

Berger Amusement Company, Brooklyn, N. Y. To produce and exhibit motion pictures. Capital, \$500. Directors: Louis Phillips, Belle Popper, Emil Berger, 676 Sterling Place, Brooklyn, N. Y.

The Public Educational Film Company, New York city. To manufacture motion picture films educational in their nature. Capital, \$5,000. Directors: Henry Major, Jr., Charles H. Lamb, Louis DeLorme, Brooklyn, N. Y.

IN FILMS FOR SUMMER

Irene Fenwick, who last week closed her long engagement with "The Song of Songs," will devote her time during the summer exclusively to pictures under George Kleine's direction. Several of the roles will give Miss Fenwick an opportunity to display her ability as an athlete, and theatergoers who have seen her only in drawing-room parts on the stage will see an entirely new Irene Fenwick.

SHOW "THE ROSARY"

Select Audience Views Sell Feature—Author Compliments Producers

On Tuesday afternoon, June 8, the Sellig Red Seal play, "The Rosary," was given its initial presentation in the projection rooms of the Sellig Polycope Company, Garland Building, Chicago, Ill. The showing was given for the benefit of film reviewers, newspapermen, and others. "The Rosary" will be released as a Red Seal play in seven reels on June 28.

Among those present was Mr. Clifford, who originally produced the drama as a play on the speaking stage. Edward E. Ross, author of the original work and also of the screen adaptation, wrote from his Wisconsin home complimenting the production.

"I am certainly delighted with the film dramatization of 'The Rosary,'" said Mr. Clifford, "not a detail necessary to attain the true atmosphere is missing. It is a beautiful production in every respect."

SCREEN STAR IN ACCIDENT

Beatrice Michelena had a narrow escape from serious injury last week while acting before the camera at San Rafael. Miss Michelena was riding bare back in one of the final scenes of "A Phyllis of the Sierra," the next Bret Harte's adaptation, to be released by the California Motion Picture Corporation, when her horse began suddenly to buck. The leading lady was taken entirely unawares and, although an expert horsewoman, was thrown from the mount before she could adjust herself to the animal's unexpected lunge.

In the fall, the back of her head hit a large rock, rendering her unconscious for nearly an hour. She was removed to the studio immediately, medical assistance summoned, and she was restored to consciousness with no serious effects beyond an ugly bruise.

At the time of Miss Michelena's accident there remained but three scenes to do to complete the picture. It was quite necessary that they be finished that day, in order to rush the production East for its scheduled release date. Realizing the exigencies of the case, the injured star, with the proverbial pluck of her profession, insisted on returning to work in the afternoon, and the picture was done before evening.

CLAIM A BOOKING RECORD

The V-L-S-E officials claim that a new record for booking features was established last Tuesday by A. H. Webster, booker for the New York branch of the "Big Four," when on that date he closed bookings for features, aggregating \$3,870, and practically all of the orders were for immediate showing; none of them for exhibition later than July 8.

Previous to his present connection with the "Big Four," Mr. Webster represented the General Film Company on the road, and, more recently, handled the booking of features in Syracuse, N. Y.

FORTHCOMING ESSANAY SERIES

The Essanay Company announce a new six-part series, "The Adventures of Dominica," written by Henry C. Rowland, the well-known writer of popular action, Neil Craig will play the leading part of Dominica Medina, the highly educated young girl, the associate of thieves and criminals who steals for the pure love of excitement and not because she is a natural criminal. Her dashing style of beauty should show well in a series of this character.

BISPHAM ON SCREEN

Vitaphone Company Will Present Singer in First of Novel Series

David Bispham has been engaged by the Vitaphone Company to appear as Beethoven in the screen version of the opera, "Adelaide." It is the intention of this company to take the themes of the works of the world's master musicians and present them on the screen; in other words, to convey the thought that the music is meant to convey. In this way, it is hoped, that a clearer meaning of the message that the well-known composers, such as Wagner, Beethoven, Schubert, Brahms, Mozart, Liszt, Grieg, and the host of other celebrated masters meant to convey to the world.

Stuart Blackton is giving his personal attention to this plan, and some unusually artistic pictures are promised.

ESSANAY GETS "TISH" STORIES

Essanay has secured the right to the "Tish" stories by Mary Roberts Rinehart and the work of production has started, with E. H. Calvert at the helm. The scenes are being taken in the mountains of Tennessee. The first release of the series, which originally appeared in the Saturday Evening Post, will be "The Cave on Thunder Cloud." Others to follow are "Mind Over Motor," and "Simply Lifer." Camille D'Arcy takes the part of Tish.

NAT GOODWIN AGAIN

Nat Goodwin is soon to be seen in moving pictures in a special offering written by Carroll Fleming, called "The Master Hand," to be released on the World Film Corporation programme. His support will include Lillian Lawson, Theo Babcock, Alex Calvert, R. Vivian, and Basil Lynn.



MAURICE COSTELLO AND NORMA TALMADGE IN "THE CRIMINAL." Current Feature Offering at the Vitaphone Theater.

PATHE

presents

NEAL ^{of} the NAVY!

A stirring, romantic, patriotic drama with the U. S. NAVY as a background, written by William Hamilton Osborne, and featuring

LILLIAN LORRAINE

and

William Courtleigh, Jr.

This great drama, the story of which was written especially for Pathe and having the vast publicity of hundreds of newspapers all over the country, will be produced by Balboa for Pathe and will maintain in every respect the famous standard of Pathe excellence.

The pictures of Navy life and scenes are taken with the approval and by the sanction of the Secretary of the Navy

A letter from a prominent official of the Navy Department reads as follows: "I have examined the scenario of the serial 'Neal of the Navy' and find it is a very clean, interesting and instructive picture play."

Ready for release in the near future

THE PATHE EXCHANGE, Inc.

Executive Offices

25 West 45th St., New York, N. Y.

HERE AND THERE

D'Arcy Vacation Bound

H. A. D'Arcy, who for the past three and a half years has been Director of Publicity of the Lubin Company, has accepted a three months' vacation which he will spend in the Catskills. During the Summer Mr. D'Arcy will write scenarios which will be considered by the Lubin firm and a few others who have requested correspondence. Mr. D'Arcy has spent his life in the amusement business, and is a prolific writer, being well known as the author of the famous "Face Upon the Floor." It will not be surprising if some good stories are soon seen to the credit of the popular Hugh.

Edward Rosham, formerly actively interested in the Commercial Motion Picture Company and the Life Photo Film Corporation, has resigned from those organizations to become general manager of the Eclipse Film Laboratories, which have leased the Grantwood plant formerly used by the Commercial.

Ramires Torres, assistant managing director of Pathe, has just returned from a trip to his native land, Porto Rico. Other Pathe travelers are John K. Burger, controller of exchanges, and L. E. Francini, special representative, who left for a four months' trip throughout the West, during which they expect to visit all the branches.

General Manager Rowland and Treasurer Eagle, of the Metro Corporation, combined business and pleasure last week with a jaunt to Saranac Lake, where Director Larry McGill is staging "Sealed Valley," with Dorothy Donnelly and J. W. Johnston in the leading roles.

Philip Mindil, who conducted the widespread publicity and advertising campaign for Lady Mackenzie prior to the opening of her big game pictures at the Lyceum Theater, and under whose management that entertainment was presented, has severed his connection with the company.

Joe Farnham is back from the trenches, minus several pounds, and looking healthier than ever. The genial "Joe" reports that his camera "got what he was after" on the firing line, and the Carnegie Peace Foundation should have some good anti-war arguments to present on the screen. The returned traveler never fails to have an interested audience at the Screen Club, and his genial nature stands up well under the strain of rapid-fire questions about life in the war zone. Mysterious preparations are under way to tender a dinner to the original Gordon Trent.

Over half a hundred members were present at the Screen Club "get-together" session on Saturday evening, and the affair proved a jolly one. This will be a weekly event all through the Summer.

To exploit the Selig Red Seal play, "The Carpet from Bagdad," the Selig Company recently mailed pieces of carpet which were attached to tags, reading: "This is a piece

of the Carpet from Bagdad. Book it." From Perry, Mich., came this reply: "Your sample of carpet received and would like to ask what you could furnish a rug like the sample you enclose. Would like to have it cover the whole room. Would like to know as soon as possible if you could furnish this rug 11 feet by 17." P. S.—This is a true story!

The World Film Corporation has opened new offices at Newark, N. J.; Memphis, Tenn., and Oklahoma City, Okla., making a total of twenty-six offices in the United States.

"Salambo," the colossal spectacle released through the World Film Corporation, was chosen by Manager W. T. Hix to open the new \$50,000 Strand Theater at Montgomery, Ala., on June 12.

Anthony Kelly has sufficiently recovered from his operation for appendicitis to leave the Alston Sanitarium.

A story is going the rounds that a new film producing company, headed by a well-known comedian, is offering real actors \$5 a day on a three-day guarantee, taking them down East, where he runs a hotel, to make the outdoor scenes.

W. Arthur Northam, of the London Film Corporation, is in New York in the interests of his organization. He will return in England in a fortnight.

The introduction of a table d'hôte luncheon at a reasonable price is bringing out the Screen Club old guard, who are daily crowding the grill room and Summer garden at the Screen Club. If you want to be in the swim, come and dine between 12 and 2.

They say our Harold Shaw, who is boss director of the London Film Corporation, has grown to mastodontic proportions, and is gradually rivaling little Joe Farnham.

NEXT V-L-S-E RELEASE

Essanay's production of "The White Sister" will be the next release of the "Big Four" organization, being scheduled for next week. In this feature, adapted from the well-known Crawford novel and the play of the same name, Viola Allen will be seen in her original role. Critics who have been granted an advance view of the picture say that it is a superb production, equaling in strength the original play.

BIG N. Y. M. P. FILMS

The plans of the New York Motion Picture Corporation now call for the production of three or four spectacular ten or twelve reel features a year, to be produced under the personal direction of Thomas Ince. The success of "The Alien" has had much to do with this decision. Prominent stage stars, the Ince forces now number over a score of them, will be featured in the spectacular productions.

MUTUAL POLITICS HUM

Election Coming and Possible Split with New York Corporation Keeps Gasps Busy

THE MIRROR's exclusive story last week telling of the possible split between the New York Motion Picture Corporation and the Mutual Programmes caused considerable of a stir in film ranks. Together with this story discussion has also been raised over the possibility of a change in the control of the Mutual at the election of directors and officers held this week. It is said that President Harry E. Aitken is making no effort to secure a re-election, and that J. R. Freuler, of the American Film Company, will be the man to hold the reins after the election.

Film men are wondering what effect the change in control will have on the relations between the Griffith organization and the Mutual. It is said that the costly contract is irksome to the group that will be found at the helm after the coming election.

PROPOSE DRASTIC LAW

The Legislature of Illinois is considering a bill that is likely to meet with considerable opposition from the film interests before it reaches the governor's hands for approval. The new bill provides for a tax of \$100 on all films, levied at Springfield, and with the tax of 50 cents charged at Chicago will be certain to prove a heavy drain on the picture manufacturers. General Manager Irwin, of the V-L-S-E, is the first picture man to register a protest, and his example is likely to be speedily followed. Mr. Irwin has addressed a strong letter of protest to Governor Duane, pointing out the fact that the picture manufacturers already assess themselves to maintain the National Board of Censorship, and that the addition of many local taxes will prove confiscatory and discriminatory.

SHOW MAWSON FILMS AGAIN

Sir Douglas Mawson's remarkable motion pictures which had a successful Broadway run last Winter, are again being shown at the Lyric Theater. Over two thousand additional feet of film have been added to the entertainment since it was last seen on Broadway. Pictures of deep-sea dredging and creatures brought from a distance of over two miles below the surface of the water add a thrilling bit of interest to this marvelous film. The experience of the party that lived for a year on a floating iceberg is another addition. Sea leopards, sea elephants, weddell seals, penguins by the millions, snow petrels, cormorants, giant petrels and other Antarctic animals and birds were photographed at close range; while the pictures of raging seas and blinding blizzards are unique.

WELCOME GERALDINE FARRAR

Geraldine Farrar's reception by the Lasky officials and the entire picture colony in Los Angeles surpassed even the glory of her departure from New York. Treasurer Samuel Goldfish and Director-General Cecil De Mille were in charge of the reception, which was attended by all the prominent artists now working before cameras under California's sun. A dance at the Hollywood House proved the climax of the affair. Following the reception Mr. Goldfish is starting back for New York at once. Miss Farrar will spend eight weeks at the Hollywood Studios, appearing in "Carmen."

GLEN ISLAND FOR PICTURES

New Rochelle had its own pet rumor last week—this to the effect that the Thanhouer Company was contemplating the purchase of Glen Island, when that famous Summer spot is offered at auction to-day. Doubt was cast on the story by the fact that the island is apt to bring a much higher price for use as a Summer resort than a picture company would feel willing to pay for ground to be used solely as a background for picture producing. The Thanhouer Company has made extensive use of the facilities offered by Glen Island in the past, however, and it has been found ideally adapted to the purpose.

KINEMACOLOR RETURNING

The possibility of Kinemacolor's return to the picture arena is hinted at by signs of renewed activity at the Whitestone studios. Rumors that the Kinemacolor officials have been planning to once more produce and market on this side have been current for some time. The perfection of inventions to remove many of the objections previously found to Kinemacolor, has given strength to the rumors. The English Kinemacolor Company is at present exploiting a series of war pictures in this country.

THOMSON LEAVES WORLD

Fred Thomson, producer of "The Christian," and in recent months with World Film, has left that organization to join the string of prize directors being gathered together by William Fox.

HADDOCK AGAIN HEADS ACTORS

William F. Haddock, well-known screen director, was last week elected to head the Actors' Society for the fourth time, the picture producer having held the post now for three years.

WILLIAM HAMILTON OSBORN.

Author of Pathe's "Neal of the Navy."

ANOTHER PATHE SERIAL

"Neal of the Navy," from the Pen of William Hamilton Osborn, to Be the Next

"Neal of the Navy" is the next Pathe serial to go after the high-water records established by "The Perils of Pauline," "The Exploits of Elaine," and "Who Pays?" The newest Pathe serial starts out mostly auspiciously, having the names of William Hamilton Osborn, as author, and William Courtleigh, Jr., and Lillian Lorraine as stars, to conjure with.

The stories for the new serial are to be staged by Balboa for Pathe. They tell of the adventurous career of a lad who enlists in the navy as an apprentice seaman, working his way through thrilling acts to a commission, and whose life finally falls a victim to the heroine, whose days are filled with terror and persecution. Arrangement will be made to publish the story in newspapers in many sections of the country. The story will start about July 31.

William Hamilton Osborn is one of the latest of the popular authors of the day to break into the motion picture field. He is a lawyer, and is one of the few lawyer-authors who keeps up the active practice of the law. Fiction writing with him was an accident. Up to 1902 he had done nothing in that line. Obeying a sudden impulse he wrote a short story in that year, sent it to a magazine, and it was accepted. Since then he has had nearly four hundred and fifty short stories published by magazines, and has written four successful novels, "The Red Mouse," "The Running Fight," "The Catpaw," and "The Blue Buckle." The last mentioned story is the subject of a contract with David Belasco, who intends to stage it in the near future, and "The Running Fight" has been dramatized for the screen.

"THE SHADOW" FOR METRO

Ethel Barrymore will make her next screen appearance in "The Shadow," according to an announcement from the Metro Corporation, which has listed the production for the third release in August. Other Metro productions to be seen during the forthcoming hot months include William Faversham in "The Right of Way," Madame Petrova in "Man and Woman," Francis X. Bushman in "The Second in Command," and Edward Connelly in "Marse Covington," these pictures being issued in July. In August Edmund Breese will be seen in "The Spell of the Yukon," Emmet Corrigan in "Greater Love Hath No Man," Ann Murdock in "A Royal Family," and Ethel Barrymore as above.

ANDERSON WITH METRO

Carl Anderson, who for the past year has been identified with the Lasky Company, has joined the Metro Pictures Corporation as business manager. Mr. Anderson is ranked as one of the best system men in the amusement line, and before his connection with Lasky was directing head of large vaudeville circuits and theatrical producing companies.

CHANGE IN V-L-S-E RANKS

George Balaban, formerly of the General Film Company, has been appointed general manager of the New England territory by the V-L-S-E, with headquarters in Boston. He recently opened the Pittsburgh exchange of the V-L-S-E, and remained in charge until transferred to the larger field. E. O. Child has been made permanent manager of the latter office.

FIRST MAUDE FILM

The Oliver Morosco Photoplay Company announce as the initial moving picture vehicle of Cyril Maude, a production of "As the Years Go By," embracing the world wanderings of a poet-souled adventurer. Leonore Ulrich, formerly with "The Bird of Paradise," and now appearing in the Bosworth production of "Kilmeny," has been engaged to appear opposite Mr. Maude.



RUTH ROLAND IN A THRILLING SCENE FROM "FOR THE COMMONWEALTH." A Chapter in the Popular "Who Pays" Series, Released by Pathe.

GOSSIP OF THE STUDIOS



MARSHAL NEILAN.

Now with the Selig Company.

PAUL BYRON has left the legitimate stage, where he was associated with Liebler and Brady productions, to play the light comedy role of the Honorable Bertie Carstairs in "The Second in Command," the first Metro Francis Bushman release.

ALTHOUGH GEORGE TERWILLIGER and Shannon Fife have been associated as director and writer, respectively, with the Lubin Company since 1912, it has happened that Terwilliger never directed any of Fife's stories until this month, when he produced "The Phantom Happiness," and "The Path to the Rainbow," each in three reels.

JAMES MORRISON is being given a good chance to demonstrate his versatility these days. Jimmy is working in three of the multiple reel pictures now being staged at the Vitagraph studios, and the roles vary as much as the pictures.

WILLIAM N. SELIG is planning the erection of a big stage for motion pictures on Mission Road, Los Angeles. The stage will cost \$5,000.

SELIG OFFICIALS are unusually proud of the library set that has been erected at the Chicago studio for "The House of a Thousand Candles," which is being staged under the direction of T. N. Heffron. It took a large force of carpenters and scenic artists many days to complete the set. Among the well-known stars who will be seen in the Selig adaptation of the Nicholas novel are Harry Mestayer, Grace Darmond, John Charles, Edgar Nelson, Mary Hobson, Forrest Robinson, George Backus, and Ethingham Pinto. Some aggregation of talent.

AT THE CONCLUSION of "The House of a Thousand Candles," Harry Mestayer will go to the Coast, where he will join the Selig Pacific Coast Stock. Otis Harian will take his place as the star at the Chicago studios.

OVER EIGHT THOUSAND people visited the Selig Jungle-Zoo recently to attend a benefit for the Jewish Consumptive Relief Fund. A sum beyond all expectations was raised for a hospital.

J. C. HACKETT, who is seen in the role of secretary to Cyril Keightley in Kleins' "The Spendthrift," enjoys some distinction since he once led a Chinese cruiser into action. Mr. Hackett was formerly an officer in the Chinese Navy and served in the war between China and Japan. He is also known as a magazine writer.

WHEN HENRY OTTO, the American director, left Santa Barbara for a two weeks' trip to Chicago, some wise person gave it as his opinion that Henry was going to be married. He was asked if this was so and, scenting some fun, he feigned confusion, and then the rumor became a certainty, and on his return a number of his studio companions met the train with bulging pockets and wise smiles. Enter Otto

from train all by his lonesome and with a pipe, and as no newly wed would pack a pipe the first week, it was apparent that some rumormonger had blundered, and on the way back to the studio several old shoes and pockets of rice, to say nothing of a stray horseshoe or two, were quietly deposited in the gutter, and one auto made a desperate ride to Otto's residence to tear down the roses, shoes and flowers which were hung around to greet the "wedded" couple. Henry is smiling yet.

THREE TRAINED RATS play an important part in Essanay's "The Broken Pledge." The rats are used by a party of campers to scare out three girls who are camping near-by, and have taken a pledge never to marry.

THE FOUNDATIONS have been completed for a splendid stone post office building at Universal City, which, when completed, will be turned over to the United States government.

FLORA FINCH, the Vitagraph star, will give a house warming party in a few days to celebrate the purchasing of a new home in effete Flatbush.

ANTONIO MORENO is now working in "Kennedy Square" and "For the Honor of the Crew," in one case being a young man in the stirring times of 1850 and in the other a modern up-to-date member of a college crew.

ROBERT EDISON and a company of players left last week for South Bethlehem, Pa., where the final scenes of "The Caveman" will be filmed in one of the large steel mills.

CHARLES H. PRINCE, for a number of years well known on the legitimate stage, has been engaged by the Gotham Film Company for its next release in which all of his well-known athletic and aggressive tendencies will be brought into prominent play.

VIOLET MACMILLAN, late star of the Os fairy tales and leading lady with the Kay Bee, has joined the Universal forces, under the direction of William C. Dowling. The two first pictures that she will appear in under the new management are "Out of the Dark" and "Our Baby."

HENRY BARNON has written his own scenario for his forthcoming production called "The Soul of Broadway," in which Valeska Suratt will be starred.

JACK NOBLE is firmly convinced that a malignant Jinx has taken up its permanent residence on his trail. Just one bit of hard luck follows another. While out on the Coast directing "Fighting Bob" it rained almost continuously and when he returned to New York and started work on "The Right of Way," a screen version of Sir Gilbert Parker's novel, the star, William Faversham, was stabbed in the hand in a knife duel and work had to be stopped until he recovered. Now he is working hard and wondering what form the next manifestation of his hoodoo will take.

SHANNON FIFE, of the scenario department of the Lubin Company, has broken the conventional precedent in a three-reel feature that he has written for Ormi Hawley, called "The Path of the Rainbow" in which as a girl ward she does not in the end marry her guardian.

HOWARD ESTABROOK, who recently starred in the Metro production of "Four Feathers," is much opposed to strenuous realism on the part of film "extra" men. The jaller in that production threw Mr. Estabrook into a cell with such strenuous realistic brutality that the star lost a large part of the epidermal covering of his shin bone and knee cap, but not enough, says our informant, to prevent his filling his vaudeville engagements.

RICHARD RIDGLEY, director for the Edison Company, has started work on a four-part feature film called "The Re-incarnation," which, it is said, will be replete with unusual lighting and scenic effects.

BOWWORTH, INC., press agents gave out the startling information that they have secured the loan of the world-famous and fabulously valuable Shah Abbas rug, with its 10,044,000 knots tied by hand one at a time, for use as one of the settings in their forthcoming production "The Rug Maker's Daughter," featuring Maud Allan. Possibly in some far off wilderness there

Selig

"THE WAR O' DREAMS"

A Selig Three-Reel Diamond Special containing a powerful lesson against the ruthless killing of human beings. The scientist dreams of the horrors wrought by his new destructive agent; he dreams of sorrowing mothers, wives and sweethearts; of orphans crying for bread. He tears his cherished formula to bits, saying: "I would rather live in poverty than with wealth stained by the blood of human kind." "The War O' Dreams," written by W. E. Wing, presents thousands of soldiers engaged in realistic warfare; thundering artillery, and bloody battlefields. Miss Bessie Eyton assumes the leading emotional role. Book "The War O' Dreams!" Released July 1st in regular service.

Selig Program for the Week of June 28th

"THE GIRL AND THE REPORTER"—Two Reel Special—Released June 28th.

"ON THE BORDER"—One Reel Western Drama—Released June 29th.

"MYSTERY OF DEAD MAN'S ISLE"—One Reel Drama—Released June 30th.

"THE WAR O' DREAMS"—Three Reel Diamond Special—Released July 1st.

"TRAILED TO THE PUMA'S LAIR"—Jungle-Zoo Drama—Released July 3rd.

Hearst-Selig News Pictorial Every Monday and Thursday

On Thursday, July 8th, the Selig Movie Special will leave Chicago for a seventeen days tour of the Golden West. Cheaper To Go Than Stay At Home—Write for our booklet; it is free.

"THE ROSARY," A Red Seal Play, Released June 28th



Selig Polyscope Company

CHICAGO, ILL.

"They FILL the TILL"

THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages

Specimen Free

13,000 copies weekly

Tottenham Street,

Tottenham Court Road,

London, W.

Paul Doucet

Lead in the coming Fox Film Corp. Release.

"THE DEVIL'S DAUGHTER"

inspired by D'Annunzio's, La Gioconda

Artistic direction of FRANK POWELL

Invites offers for Feature Productions

Address

GREEN ROOM CLUB

LITTLE MIMI YVONNE

Adrienne in "A Celebrated Case"

Now Open for Special Engagement in Feature Films

exists an ambidexterous genius who can tie knots two at a time.

FLORENCE HACKETT, who will be remembered for her success in Lubin pictures, is now with the Edwin August Company producing for the United Programme. Miss Hackett holds an envied reputation as one of the best dressed leading women in pictures, her wardrobe being a marvel.

CRANE WILSON was a welcome visitor to New York last week. From appearances, the Philadelphia atmosphere is agreeing with the Lubin lead.

C. JAY WILLIAMS, remembered for his comedy successes with Edison, Universal, and Vitagraph, is no longer with the latter concern.

FRANK POWELL is more enthusiastic than usual over his latest production, "The Devil's Daughter," which is shown this week. It is adapted from D'Annunzio's "La Gioconda."

MASON HOPKIN is reported busy at the Pathe Jersey City studio, and some of his

CHARLES M. SEAY

Producing Director

Address care SCREEN CLUB

Ferd. Tidmarsh

Barry O'Neill's Lubin Feature Productions

The Sporting Duchess

The College Widow

"lightning comedies" will soon be seen in that organization's releases.

If "BILL" GANWOOD doesn't stop putting on Bash he'll soon be literally a "heavy," and what will the sweet things who admire him as a handsome hero do then?

FRANK CRANE's production of "The Moonstone," with Elaine Hammerstein and Eugene O'Brien, met with much praise when given its initial showing at the Hippodrome last week.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Adolph Zukor, accompanied by his youthful son, E. J. Zukor, is perfecting future plans for his Famous Players here. It is definitely decided that the remaining company, with Mary Pickford as lead, will go to the Eastern studio and work during the coming months. The studio here, purchased recently from the Fiction concern, may be sold outright. It is said a much more pretentious studio is planned for the Famous Players here. Mr. Zukor was under the weather the first few days after arrival, but Zukor, Jr., enjoying his first visit, displayed an activity which made up for the loss of parental time. The heir apparent of the family is good looking, clever, and almost a replica of dad. He is making many friends here.

A massive bronze showing a huge elephant attacked by Bengal tigers reposes in Colonel W. N. Selig's room. Near it is a splendid silver cup, thick with ribbon, and bearing engraved words of endearment. The cup was the gift of Selig Mission studio people, while actors and other employees of the Selig Jungle Zoo presented the costly bronze. The gifts were presented at the first house warming of the Jungle Zoo, Selig folk and their immediate relatives gathering upon that joyful occasion to the number of six hundred or more. The beautiful dance hall was well initiated by feminine beauty and manly grace. The colonel has done nothing but blush, and blush, and blush since the tributes of affection were sprung upon that extremely modest manufacturer.

Wallace Reid, the well-known leading man, has joined the Lasky forces. He is a very promising young actor and makes a striking appearance upon the screen.

Little Mary Pickford appeared on the boulevards in a pure white roadster, with wire wheels and an almost enclosed body, a gift from the Maxwell people. Mary was driving when first spotted, while Manager A. L. Kaufman and E. J. Zukor, Jr., hung on for dear life and pretended they were enjoying forty miles an hour over a rough road. We never would have suspected it from one so young and seemingly mild.

Photoplayer dinners are the rage here. Almost every cafe in the city holds them since the Photoplayers' Club closed its quarters. A dinner dance at Hotel Alexandria was one of the big events of the past week, but others were held, all with "Photoplayers" stamped on the affairs. Commercialism certainly keeps pace with down-to-date opportunity.

The Static Club has planned a big banquet of official character at Cal Bristol for June 16. It will be a hummer, according to all evidence. This is one of the liveliest organizations in the city.

Pat Powers and his busy rep at Universal City are receiving big reinforcements. Carl Laemmle is due before this publication. The Big "U" certainly is making a hustle these days putting on new directors, stars, and writers. The "Beauty Spot" is due June 11, and the handsomest trio of the nation will hold forth at Laemmle villa.



LEONORE ULRICH.

In Morocco-Bosworth's "Kilmeny."

With stages nearing completion at the Bostock Zoo studio, David Horsley soon will be producing pictures there. He will remain in personal charge of the film studio.

Henry Walthall will be in the East to begin work for the Essanay before this note appears. He will return in July to defend the suit brought by the Balboa Company, which claims the legal right to this star's services.

With William D. Taylor producing "The Diamond from the Sky" series for the Americana, that serial should prove up in no uncertain manner. Mr. Taylor's ascent of the film ladder has been a steady and convincing one.

J. P. McGowan, who did railroad pictures for the Kalem, is producing at the Lasky studio. "Blackbirds," with Helen Hope Crews, is McGowan's first picture there.

Charles Ray is "geobling" at Inceville at present. He is playing with Bonnie Barricade in "The Painted Soul," and appearing also in "The City of the Dead," as one of the live ones. His valet is on the jump.

Myrtle Stedman will play opposite Cyril Maude when the latter opens at the Morocco studio.

J. Warren Kerrigan, the popular Universal star, has recovered sufficiently to leave his bed. He may be at work within another week.

Everybody is doing it—taking scenes at San Francisco, the Exposition city. Charles Giblyn and his Gold Seal Players are the latest.

Don Meany, former one of three business-managers at Universal City, has been transferred to the post of manager of the stage at the lower end of the big grounds.

Following a nervous breakdown, Jack Clark has returned to the Universal to direct Gene Gauntier again.

Julia Dean is expected at the Universal within a week. Her first feature will be "The Primrose Path," written by F. M. Willis.

Eddie Lyons, the Nestor comedian, has landed a song, "A Jealous Moop," with a New York publishing firm. If Lee Moran will refrain from singing it, all will be forgiven.

Hollis S. Sturgeon, feature director for the Vitagraph, has returned from his vacation trip to Catalina Island brown and full of language regarding fish catching. Sturgeon is acting mysterious of late. When queried regarding his next picture, he fails to answer.

The much featured Thomas Ince is whirling around Inceville studio stages as if nothing like an auto wreck ever had happened. He cannot use his left arm, but his legs and lungs seem pretty fair.

Eugene H. Allen, business-manager of the N. Y. M. F. C. Coast studios, is back from his New York trip and has plunged into the midst of things. It is said that more "legitimate" stars will appear at Inceville as a result of Allen's trip.

"The Iron Strain" is Dustin Farnum's first picture at Inceville. Reginald Barker is directing it. Truly Shattuck is in the production.

Thomas Ince has purchased three hundred British Army uniforms for two features now in preparation, "The Toast of Deeds" and "The City of the Dead."

Parties and farewell parties are the order of the day for Henry Walthall. He certainly is a much beloved star.

"The Address" is making a hit at many houses here. The "Elaine" series continues to go strong. Features are on the gain.

George Larkin, recent star of "The Trey of Hearts" serial, has joined the Selig forces.

Beatie Hyton is starring in "The Whisper" at Selig's. Lloyd Carlton is directing the picture.

Tyrone Power piloted a Ford through Los Angeles and lost four pounds—perspiration. It was his first attempt. Then he made the trip to San Diego and came back alive. Now he is fully trained for "Misap," which is the next Selig feature.

Donald Crisp came back from Vernon proudly bearing a cup. He alleges he won it dancing. There were eighty-five couples in the contest. Julian Hittings and Emma Carus were the rivals of Crisp and Anna Leah. Crisp says he had no intention of contesting, merely dancing "naturally." Still he won. It is our private opinion that the wily Mr. Crisp trained for months in private, and, entering when others were all worn out with past contests, managed to scratch through, aided by a real dancer—Miss Leah. Crisp might win a cake of soap in a smithy contest, but, beyond that, we would not believe him upon affidavit.

Pauline Bush is engaged upon a string of twelve photoplays constructed especially for this star by Julian Furthman, the magazine fiction writer. "Steady Company" is the first. It is not a series. Furthman recently, butted into the Universal studio. And once he thought pictures were trifling affairs!

Mrs. Louis James and Miss Hajos were guests of Colonel W. N. Selig at the beautiful Selig Jungle Zoo. W. E. WING.

The Dragon Features Company has moved from 1800 Broadway to 1919 Broadway.

Viola Allen Immortalizes "The White Sister" in Film

The enchantment of sunny Italy cast its mystic spell over F. Marion Crawford and held him in its thrall. He spent years in this land of sunshine, of gorgeously painted seas and skies, dreaming of love romances that blossomed in ancient castles, of sorrows and tragedies buried within convent walls.

A wonderful inspiration came to him. He conceived a story of a great love, of a heartrending separation, and his soul poured forth all its depths of feeling, all its wealth of imagery in "The White Sister." Then was born the greatest work of his master mind.

Viola Allen was captivated by the great dramatic possibilities of this romance. She felt the soul stirring tragedy of the white sister with all her intense nature, and she put her entire heart into the interpretation of the part. How well she succeeded in bringing out all the great human qualities of the play is attested by its wonderful reception on the speaking stage.

Essanay was quick to see and grasp the exceptional opportunity to reproduce this great work of fiction through the medium of one of the greatest actresses. It used all its artistic and technical mastery of production to immortalize the inspiration of F. Marion Crawford through Viola Allen's genius of interpretation. And it has given to the world the greatest and most stupendous photoplay ever produced.

This six act masterpiece now is being booked through all the V. L. S. E. Inc. branch offices.

LUBIN LIBERTY BELL Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photoplays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

We are now offering

"THE EAGLE'S NEST"

featuring Edward Arden and Romaine Fielding. A thrilling photoplay of western life made in the famous "Garden of the Gods" country in the Colorado Rockies. 6 parts.

"THE COLLEGE WIDOW"

George Ade's famous Comedy

featuring Ethel Clayton and George Soule Spencer.

"THE SPORTING DUCHESS"

from the famous play of the same name featuring Rose Coghlan and Ethel Clayton.

In preparation

"THE DISTRICT ATTORNEY"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

"THE VALLEY OF LOST HOPE"

by Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring Romaine Fielding.

"THE CLIMBERS"

from the famous play of the same name by Clyde Fitch, featuring Gladys Hanson and George Soule Spencer.

**Booked
Direct**

LUBIN-V.L.S.E.
1600 Broadway, New York

FEATURE FILMS OF THE WEEK

"The Dawn of a To-morrow" Hailed as Triumph for "Little Mary" and Producer—"Fine Feathers" Makes Good Screen Drama—"Through Turbulent Waters" a Strong Edison—"The Spendthrift"

"THE DAWN OF A TO-MORROW"

A Five-Part Adaptation of Francis Hodgson Burnett's Drama of the Same Name Featuring Mary Pickford. Produced by the Famous Players Film Company Under the Direction of James Kirkwood for Release June 7.

Glad Mary Pickford
Dandy David Powell
Sir Oliver Holt Forest Robinson
His Nephew Robert Cals
Polly Margaret Seddon
Bet Blanche Craig

It can almost be said that this is a picture without a flaw, a picture so super excellent in every phase that even the disgruntled and misanthropic reviewer is forced to become enthusiastic. Not but what there were one or two little incidents at which a carping critic might take exception, for absolute perfection seems impossible of human achievement, but taken as a whole the picture is without doubt the best adaptation that has been seen this year.

After the almost perfect acting of Mary Pickford, the most remarkable feature of the production was the extraordinary and consistently good photography. Never has it been our pleasure to witness a moving picture in which such a consistently high degree of photographic excellence has been attained. Not but what there has been good and unusual photography before, but never in our experience has there been a five-reel feature in which every foot of film was photographically perfect. This is indeed an unusual and remarkable achievement.

Realism is another feature that deserves special commendation in this offering. It was so well done, the settings were so complete in every little detail, that for a long while we were under the impression that the picture was produced in England. It did not seem possible that simulation could so nearly duplicate the real. A glance at the cast is sufficient comment on the acting. In her own inimitable manner Mary Pickford brought out the simple, trusting, happy and care-free nature of Glad, the daughter of the London slums imbued with the unwavering faith of childhood. She enacted a portrayal that for artistry and naturalness it would be hard to surpass. David Powell, as "Dandy," and Forest Robinson, as "Sir Oliver Holt," were well qualified to support the star and gave characterizations of different roles that were as able and complete as anything ever seen on either the legitimate or moving picture stage. The balance of the cast was remarkable for its excellence.

The person responsible for the adaptation has failed to emphatically bring out the main idea of the play, that of the efficacy of unflinching and unwavering faith, and it would seem that this could have been most effectively accomplished by a more generous use of sub-titles utilizing the lines of the play. Sir Oliver Holt, a wealthy, cantankerous cynic, is on the verge of physical and mental collapse from which there is no recovery. Rather than wait for the impending imbecility which three eminent specialists have prognosticated he determines to lose his identity in the London slums and commit suicide. He is prevented by Glad, a waif, and her simple child-like faith and innate cheerfulness and happiness so rejuvenates him that his entire outlook of life is changed to such an extent that his recovery is possible. A secondary theme has been introduced in the love affair of Glad and Dandy and this is complicated by two of Dandy's friends accusing him of murder, the only person who can prove an alibi being Sir Oliver's licentious nephew who tries to possess Glad in return for promising to free her lover. In the end Sir Oliver is able to effect a rescue of the young girl, whom his nephew has locked in his apartment and the film closes with Glad and Dandy reunited and Sir Oliver going on to a life of charity, consideration and happiness.

"FINE FEATHERS"

Five-Part World Film Adaptation of Eugene Walter's Play. Released June 7.

Jane Reynolds, the wife Janet Beecher
Bob, her husband David Powell
John Brand, capitalist Lester Chambers
Mrs. Collins, a neighbor Alberta Gallatin
Dick, reporter Henry Gaill
Freda, maid Geraldine McCann

Eugene Walter has a way of treating domestic problems that confront American families in an undeniably strong manner. "Fine Feathers" is such a typically strong story and it has been so produced by a series of inserts and scenes that almost the entire offering blends into one strong dramatic climax. Perhaps the sense of increasing tempo as with some of the finer arts of production are absent, but the story would put it across no matter what treatment it received, and the treatment after all is only amiss in one or two details. For instance, the camera worked slowly at times and showed events at more than their proper speed, and perhaps also a little more volume in the number of cast, might have helped. However, we can say that the offering as a whole was good. We can truthfully say, also, that rarely will an offering more thoroughly alive with constant dramatic interest and climax find its shadowy way upon the screen.

The husband is a tester of cement, his wife a foolish woman who tries to live on his twenty-five per. When she spends the butcher money on a new hat affairs seem at a crisis. Then comes the contractor for the new dam who wishes to put through a low grade cement swindle and offers a bribe to the tester, an old college friend. He refuses in lines typical of a Walter play. Then his wife starts in. The coercion is too much. "I'll get the money first and do the reforming afterwards" is his resolve. So he takes a lot of money and makes more on a stock market tip which his seducer gives him. To say that he and his wife live in style is putting it rather mildly. When all is ready the stock is tobaggoned, and he loses all and more than he owns. His threat against the contractor, Brand, is useless as the latter threatens also to drag his wife into it. Then the dam bursts, and an immediate analysis of the cement is threatened. Brand shoots himself while the young man sees a future in complete atonement of the truth. Really this story holds you so well that you pay but little attention to the way it is put on.

The cast did averagely well. Janet Beecher is the original of the play. Lyster Chambers is all-persuasively mean in the heavy part, while both David Powell and Henry Gaill play the parts as well as would probably be done in the speaking medium.

In a big Broadway production and persuades the manager to give Alice a chance in the leading feminine role. He deceives her with a mock marriage, and they take up their residence together so that he can coach her in the part. She is an instantaneous success. The father sees the performance and, recognizing Temple as the man who had caused his daughter's death, sees an opportunity for his long sought revenge. The big scene in the play comes at the final curtain when Alice is supposed to shoot Temple. By means of a forged note the father gains access to the property room of the theater and substitutes bullets for the usual blank cartridges. That night Temple is killed and Alice is arrested, but the father confesses just before committing suicide and Alice finds happiness in a new found love.

"THE SPENDTHRIFT"

A Six-Part Adaptation of Porter Emerson Brown's Play of the Same Name Featuring Irene Fenwick. Produced by George Kleine for Release June 20.

Frances Ward Irene Fenwick
Richard Ward Cyril Keightley
Monty Ward Malcolm Duncan
Phil Cartwright John Nicholson
Gretchen Jans Matty Ferguson
Clarice Van Zandt Viola Savoy
Show Girl Grace Leigh
Secretary J. C. Hackett

Inconsequential is the one word that de-

scribes the picture version of "The Spendthrift." It is light and most of the time uninteresting, and this should not be, for it has a theme which, if properly handled, would have resulted in a good strong picture. As it is, the production lacks punch and is unconvincing. This may have been on account of the unsightly awkwardness of Cyril Keightley who, through an exceedingly able and capable actor, is too inexperienced in screen work to be pleasing. Most of the time he did not seem to know what to do with himself and without the spoken word to center his mind upon seemed all at sea. The direction also left much to be desired, and though there was no particular fault at which one could point the finger of censure, still it lacked artistry, and was not of the quality one has learned to expect in pictures produced by this company. Irene Fenwick, in the feature role, was pretty and winsome, though she failed to show any great ability in her one big emotional scene. The one really good characterization in the whole picture was that of Matty Ferguson as Gretchen Jans, an eccentric woman of the Hetty Green type. Her work was consistently good throughout, she was brusque without being too brusque, and with all the aspects of a man as to outward nature, still showed that she had the heart of a woman.

"LADY MACKENZIE'S BIG GAME PICTURES"

A Series of Big Game Pictures Produced by Lady Mackenzie in British East Africa and Released Through the Lady Mackenzie Film Company.

Lady Mackenzie is an intrepid huntress, a worthy daughter of Nimrod, and she has been just as successful in hunting with the moving picture camera as with the heavy bore elephant rifle. Her collection of big game pictures taken in the heart of British East Africa, much of the country covered never before having been visited by a white woman, forms an ideal evening's entertainment to the vast number of people interested in the big out of doors.

The pictures are complete in every way and, besides being interesting from a nature loving and educative viewpoint, furnish a measure of thrills and excitement. The views of the charging lion were most excellent and, although this is not the first time that a charging lion has been photographed, it is the first time such an event has occurred when there was a woman standing in the direct path of the infuriated beast. There were also some good views of a charging rhinoceros, but unfortunately the beast was stopped by a bullet before he came very close to the camera.

The pictures are divided in the following parts: the arrival of the safari at the Kiljabe station and the unloading of the multifarious requisites of the expedition; the safari on the move; hartebeeste drinking at the river; native dancers and hunters; herd of buffalo and mixed game; rhinoceros hunt and the charging rhinoceros; safari bringing provisions to the hunting party; camp life; the lion hunt and the charging lion; the safari crossing the Lorian swamp; Thompson's Falls, one of the most beautiful waterfalls in the world; Lady Mackenzie with a newly caught lion cub; all the African animals photographed while drinking at the waterhole; and the farewell to the waterhole and cave from which a large number of the pictures were taken.

One of the most interesting views shown was that of the natives spearing lions. This not only requires great bravery, but also quickness of eye and action. These are quite unusual views, in that they show the method of the savages in overcoming and conquering the king of the jungle. Taken as a whole, these pictures form a mighty interesting and instructing collection of the fauna and flora of the great dark continent.

"JIM, THE PENMAN"

An Adaptation of Sir Charles L. Young's Famous Play of the Same Name Featuring John Mason. Produced by the Famous Players Film Company for Release on the Paramount Programme, June 6.

James Halston John Mason
Louis Percival Harold Lockwood
Baron Hartfield Russell Bassett
Captain Redwood Frederick Perry
Lord Dreilincourt William Joseph
Nina L'Estrange Marguerite Leslie

Whatever may be said either for or against the play "Jim the Penman," the critics were rather unkind to the revival two or three years ago, the picture version seems lacking in force and punch. Without the intensely dramatic lines of the original, the action becomes somewhat futile and uninteresting. It develops very slowly and even when the climax is finally reached it is hardly big enough to carry the almost unending action that has led up to it. Naturally John Mason in the title role carried off all of the histrionic honors, though he was most ably supported by Russell Bassett as "Baron Hartfield," Harold Lockwood as "Louis Percival" and Marguerite Leslie as "Nina L'Estrange."

"Jim the Penman" was probably one of the first plays dealing with the activities of the gentleman criminal. Jim Halston, an official in a bank, is gifted with the ability to forge and uses it first to smash up the love affair of his best friend by means of forged letters and later as a means of livelihood. He marries the girl whom he could not win by fair means and settles in London, makes a fabulous income by the aid of his facile pen. His depredations have become so widespread that a member of the English aristocracy with a bent for detective work takes up the case. In a purely accidental manner his wife discovers his nefarious profession, but on account of the impending marriage of their daughter to Lord Dreilincourt agrees to overlook it. At the last minute the gentleman detective procures the necessary evidence, but also because of the wife and daughter agrees not to disclose it. Jim Halston finally dies of heart failure at a dramatic moment and Baron Hartfield his accomplice is apprehended.



GERTRUDE MCCOY AND FRANK FARRINGTON IN A NOVEL EDISON SET
From "Through Turbulent Waters," in Four Acts, Released June 25.

"THROUGH TURBULENT WATERS"

A Four-Part Modern Drama Written by Gertrude Lyon and Featuring Gertrude McCoy and Frank Farrington. Produced by the Edison Company Under the Direction of Duncan McRae for Release June 25.

Alice Robinson Gertrude McCoy
Paul Temple Frank Farrington
Jane Dinmore Bonnie Leary
Her Mother Helen Strickland
Her Father Duncan McRae
Her Aunt Mabel Wright
Mr. Montrose Robert Brower
Frank Wentworth Edward Earle

"Through Turbulent Waters" is a well written, well acted modern drama with some most excellent photography. This is the first picture directed by Duncan McRae, and he has established a good foundation on which to build. The story was well handled in every way, there being one fade-out that was worthy of imitation and a telephone conversation clearly handled by means of triple exposure photography. Though the plot of the story is slight, its development is handled in such an artistic manner that never for a moment is there the suggestion of a drag. Gertrude McCoy in the feature role did some very fine emotional acting that really was acting, and not the usual apology found in the majority of picture plays. Her portrayal of the young girl who finally finds peace and happiness after a strenuous emotional career was strong, vivid, and appealing, and unconsciously calls forth a measure of sympathy. Frank Farrington in the leading male role was convincingly villainous, and Duncan McRae as the revenge seeking father gave a finished and well rounded performance.

Paul Temple, an actor, marries Jane Dinmore, but treats her so cruelly that she soon dies of want and neglect. Her father, on hearing of her suffering, swears revenge. Temple meets Alice Robinson, who has a small part in a stock company, and attracted by her great beauty and innate histrionic ability resolves to teach her to act. Later he receives the leading part

scribes the picture version of "The Spendthrift." It is light and most of the time uninteresting, and this should not be, for it has a theme which, if properly handled, would have resulted in a good strong picture. As it is, the production lacks punch and is unconvincing. This may have been on account of the unsightly awkwardness of Cyril Keightley who, through an exceedingly able and capable actor, is too inexperienced in screen work to be pleasing. Most of the time he did not seem to know what to do with himself and without the spoken word to center his mind upon seemed all at sea. The direction also left much to be desired, and though there was no particular fault at which one could point the finger of censure, still it lacked artistry, and was not of the quality one has learned to expect in pictures produced by this company. Irene Fenwick, in the feature role, was pretty and winsome, though she failed to show any great ability in her one big emotional scene. The one really good characterization in the whole picture was that of Matty Ferguson as Gretchen Jans, an eccentric woman of the Hetty Green type. Her work was consistently good throughout, she was brusque without being too brusque, and with all the aspects of a man as to outward nature, still showed that she had the heart of a woman.

The story is really a preachment against extremes and the resultant pain, sorrow, and misery. Gretchen Jans, an eccentric mistress of millions, believes in repression as a doctrine of life and of conduct, consequently her two pretty nieces are taught to economize in every way, both materially and emotionally. So that when the elder has a chance to marry she allows her desire for pretty things to run riot, with the result that her husband, though originally a wealthy man, is forced into bankruptcy. Then, in her childish innocence, she borrows a large sum of money from an admirer of none to savory reputation, and lies to her husband about it with the result that he doubts her faithfulness, and she leaves the house. Later he learns that his suspicions were unjust, but she has disappeared in the

LICENSED FILMS

Hearst-Selig News Pictorial, No. 48 (June 11).—Paderewski, the pianist, telling an audience of Poles some of his experiences in the trenches; the Boston "Braves" hoisting their World Pennant; the children of a blind seaman performing for visitors; a Pennsylvania horse show given for charity and judged by women; New York's Decoration Day parade by the veterans and others; an outbreak of the "Prisco Fair's" "Joy House"; the record auto races held at Indianapolis recently. These are a few of the nice selection of local events shown in this number.

The Cornet (Lubin, June 11).—A welcome release is this Arthur Johnson-Lottie Briscoe one-reeler. It starts off like a winner. Here the workman returns early, because dinner is not ready, and goes into the next room. He takes out his favorite cornet, and begins to play. The harsh sounds wake the baby, and gets on his wife's nerves. For the last time she enters, smashes the cherished instrument, and flies into a fine rage. He leaves at once. Two years after, the child somewhat grown, the two are in dire straits from hunger. The child wanders forth to demand a flower for her mother, meets her father, and brings him, unknowing of course, some to mother and happiness. There is, no doubt, but that this will get over in every sort of a picture-play house. It touches the depths of sentiment as well as inquires for its new aspect of marital difficulties. It is a fine script, finely acted, and nicely handled, a one-reeler of a strength unusual to encounter. George Terwilliger wrote it.

The Wealth of the Poor (Essanay, June 11).—Gilbert Anderson and Broncho Billy and Marguerite Clayton play the leads in this picture that is to show the merciful sting of poverty. This couple have seven children, no less, all hearty eaters, although the eldest is not yet of working age and the pinch of hard times causes a childish plot to offer to adopt one for a consideration. As in the celebrated poem, the parents go from crib to cot, trying to decide which to sacrifice. Finding that they can let go of none, they sit down to their bread and aqua pura, giving thanks to God that they are what they are. The subject is really a touching one, but might have been better acted in at least one notable instance.

The Divided Locket (Biograph, June 10).—The Biograph cast here dressed as gypsies, near-gypsies and American gypsies as the mood and the costume came to hand. This more or less picturesque aided by fine photography succeeds in putting a rather dreary story utilizing flash-back and other acknowledged expedients across. The children become separated through orphanage, but each retains a half of the locket with their parents' pictures therein. So that years later, when he is a nomad gypsy person, they recognize each other and become united. Her child, kidnapped, plays some part in making him all the more welcome back to his own. The little child does some really clever work. George E. Beehm directed.

Sweden's Finish (Essanay, June 10).—If, to judge by the quality of the reel, the titles could be taken literally we would think that at least there was something to be thankful for. However, Sweden—Wallace Beery—shows no signs of letting up, and, though the offering goes under one head, the escapades are divided roughly—very roughly indeed—into three parts, in the first of which Sweden spills hot coffee in "his" carelessness over the other occupants of the table, in the second of which "he" answers and obtains the place of a lady barter, and in the last and most welcome—by reason of its position "he" inherits money, buys an auto and indulges in the very stale artifices by which a machine is made to run backward, fly forward, and do other stunts that somebody else found out. Rather dull comedy.

Hearst-Selig News Pictorial, No. 48 (June 10).—Pictures of the picturesque costumes assumed by the Columbia "grads" at their reunion followed by similar pictures of the Harvard girls' commencement exercises; the meeting of the Pan-American Congress; the visit of the Chinese Commercial Commissioners; some Outyer cadets at drill; Richmond veterans in Memorial Day parade; the Lucille styles which follow the well-known harem skirt model; a London mob's protest against foreigners after the Lusitania disaster; the visit of the French President to a maritime hospital; and some very good and exclusive views of a burning steamer, which was rescued by S. O. S. with two steamers coming to her aid, attaching a tow line, and taking her into "Prisco" port.



SCENE FROM THE "FLYING A" PICTURE, "REFORMATION."

The Film that Pleases Everyone

GEORGE BEBAN

in

"THE ALIEN"

Adapted from

"The Sign of the Rose"

Eight reels—an entire program

Produced under personal direction of THOMAS H. INCE

Now Playing at the Astor Theatre, New York
at prices ranging from 25c to \$1.00

Read these comments from New York dailies. They tell the story:

The Tribune said: "Mr. Beban's acting of the Italian is really a superb bit of character portrayal."

Evening Mail said: "Caught the attention of Broadway. 'The Alien' is very much worth seeing."

Evening World said: "Makes a strong appeal."

The Journal said: "Huge success."

New York Times: "Lifts you out of the seat."

The Evening Sun said: "From end to end 'The Alien' is all real. The film story has been produced with such care and ability that it stands alongside the spoken drama as a compeller of tears and laughter."

The Herald said: "If there was a dry eye in the theatre it must have been a glass one."



Now ready for booking in houses that can charge a minimum admission of 25 cents

Write today about bookings

SELECT FILM BOOKING AGENCY
TIMES BUILDING NEW YORK

INDEPENDENT FILMS

The Golden Rainbow (American, June 2).—Easily the best American one-reeler we have seen in months, this offering depends largely on its script for entire success. It is one of those clever scenario compositions, a combination of fable carried out in up-to-date means, that puts it so strongly across. The story deals with the attractive assayer's daughter, and her father's good and bad assistants. There is also a little child, who, hearing of the fable of the riches buried at the foot of a rainbow, discovers the stolen gold buried by the bad assistant, mistaking the rainbow caused by the falls for the usual spectrum of greater magnitude. There is so much real meat to this plot, coupled with the necessary amount of sentimentality that we are unable to do it justice in a limited space. Harry Von Miller and Jack Richardson create the right and wrong of it, while Vivian Rich is the usual good-looking and satisfactory lady in the case.

"ISLAND OF REGENERATION" SCORES

For the first time in the motion picture history of Pittsburgh's famous East End, a picture play has been shown there for the second time.

The Sheridan Square Theater, in this exclusive section of Pittsburgh, caters to the highest class of motion picture patrons to be found anywhere in the country. The V-L-S-E production, "The Island of Regeneration," in its initial showing at the Sheridan Square Theater, broke the attendance record, and returned for a second engagement of two days.

The fact that a feature has succeeded in interesting the patrons of this theater to the extent that they patronized its exhibition for three days, is a positive indication that photoplays of the highest artistic quality have a strong appeal with the best classes of theatergoing public.

CRANE WILBUR

LUBIN COMPANY

At Liberty to Consider Offers

WEBSTER CULLISON

Managing Director-in-Chief "ECLAIR" Two Years

Address King James Hotel, 137 W. 45th St., N. Y. City

FRANK POWELL

CURRENT RELEASE

THE DEVIL'S DAUGHTER

FOX FILM CORP.

WILLIAM FOX, Pres.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Iona McConnell is writing a receipt on how to keep from turning red at a movie problem play.

The magazine editor and the magazine contributor have experienced changes of heart. No longer does the magazine editor look upon motion pictures with contemptuous disdain, and no longer is the fiction writer taught to pass the motion picture plot by on the other side. The writers of fiction are knee deep in the study of the motion picture form of plot. The editor of fiction has also started to study seriously the newer form of literary endeavor for the reason that many of the good plots he used to glance over are now glanced over primarily by the gentlemanly photoplay editor. For many moons, the literary authorities and dramatic stars looked upon motion pictures and their preparation as a fad—just like roller skating rinks, the ancient high-wheel bikes and the seersucker coats. "Just a fad that will pass away along with the others," was the consensus of expert opinion. And how that opinion has been changed! The entrance of first-class actors and actresses into picturedom was the final straw that broke the camel's back of skepticism. If motion picture art appeals to Tyrone Power, Mrs. Flaks, and the rest, it certainly should appeal to us, was the thought of the editors of monthly magazines, etc. The magazines followed the once-cynical newspapers into the motion picture field. And magazine writers quickly caught the cue. There has been a concerted rush for text books and journals dealing in the profession of photoplay writing, and the star writers are working overtime in the newer literary field. Will they succeed in the new form of the profession previously scorned? They will. But they have discovered that they cannot condescendingly wander into the realm of picture play evolution, but that they must study and labor along with the others. Many, becoming fascinated by the new work, are studying and striving to please. This action, with natural talent and plotting experience, augurs success. And why should the writer of fiction and the editor of fiction ever have scorned the art of photoplay writing? In our humble opinion, the art is greater than that of short story writing. We are in a position to speak, we think, for we have gained some success in both fields. The photoplaywright transmits his emotions and his lessons to many millions of people. It is a new and universal language, for it tells a story in a straightforward way, so that all who run may read. For 5 or 10 cents the toiler may see and enjoy wonders never before permitted him; he finds himself. The writer of photoplays has a power that is just beginning to be appreciated by the man outside. The magazine story is read and cast aside; the photoplay plot is impressed upon the spectator, and its lesson for good lingers long in the most unsuspected places. The photoplay author is a power in the land; a greater power than any editor or producer, for, after all, his idea is what makes the story and the lesson for good or for evil.

Willis Polley started to write a serial photoplay plot, but didn't have tobacco enough to finish it.

Along the Same Vein.

"About six or seven years ago," writes James Warren Currie, "if you went to a big literary man and suggested that he turn his novel or his play over to the motion pictures for production, you would probably be picked up by the ambulance surgeon and brought to the hospital for repairs. The 'cultured' remembered that 'nothing good came out of Nazareth,' or thought they did. And the art of the motion picture had a decidedly Nazarene flavor, if the humbleness of origin is any guide. Now, things are different. It is perfectly safe to talk to a literary person these days about the advisability of screening his or her masterpiece. In fact, it is quite the thing for authors to reserve film rights. The motion picture to-day is the inevitable medium through which the great book or the great play is given to the mass of people. Now, no great book can become a success without having its tryout in the motion pictures. Witness the men

and their books which are or have been headlines in the neighborhood photoplay theater. Jack London was one of the first big writers to see the possibilities of the motion pictures. Rex Beach was another far-seeing writer. His 'Spoilers' thrilled and delighted audiences. Harold MacGrath pushed his pen eagerly in the writing of stories that appeared simultaneously in the newspapers and in the photoplay theaters. His copy came into the offices in long-hand. He worked at high speed."

What is worse than to have some one try to describe to you a photoplay plot he has written?

And Then the Deluge.

"Then came the deluge," continues Mr. Currie. "Richard Harding Davis moved into the ranks with his stories, and his very good friend, Gouverneur Morris, who for a long time would not consider any such a thing, sat himself down and wrote 'The Goddess' for the screen, and put into it all his wonderful imagination and gift of construction that makes him one of America's great story tellers. And George Ade, with his 'Fables in Slang' convulsed the people with his pungent sub-titles and clever scenarios. These were the moderns, by which I mean writers whose books were still protected by copyright. Of the older writers, they came long before the deluge. David Griffith filmed Browning in his days with the Biograph Company, thus running true to form and smashing precedents. The wise ones said that Browning could not be filmed, and Griffith worked out the 'Ring and the Book.' Tolstol thundered philippics against the world for the camera. Shakespeare repeated with 'Shylock.' Even O. Henry, the master tale teller, contributed. Edgar Allen Poe was screened by Griffith in 'The Avenging Conscience,' which was a melange of Poe's 'Tell-tale Heart' and his 'Annabel Lee.' The dramatists were in deep. Now dramatists in waiting for the production of stage plays fill in their spare time by writing scenarios for motion picture companies under yearly contracts. The motion picture, as has been said many times before, has arrived, and is still on its way."

Everything comes to him who waits, excepting an editorial check.

Writing is a Trade.

We again intimate that the sooner the fiction stars learn the rudiments of the photoplaywright profession the better for all concerned. Some of the notables—not all by any manner of means—insist on writing screen adaptations of their stories and books without proper knowledge of the screen technique. Some of these attempts are wonders to behold. At least three fiction stars take exceptions to the truth. When told their adaptations will not do, they call attention to their wonderful success in the field of fiction, and point out how perfectly impossible it could be for failure to come to them in such a trivial business as dashing off photoplays. One novelist wrote to an editor: "I am given a \$10,000 retainer by my publisher before I even commence my one novel a year, and here you return my adaptation, saying it is impossible in its present form. What the pictures need are intelligent editors!" Mind you, this particular novelist was making his first attempt to write photoplay scenarios. Some cannot be made to realize that it is not pastime, but a new literary profession, and that condescension and childish egotism should be forgotten. Meredith Nicholson, the latest novelist to become interested in photoplays, seems to possess the correct idea. He paid a visit to the Bell studios in Chicago, when one of his novels, "The House of a Thousand Candles" was in production. He spent several days there studying the work of the director, the actors, etc., and so endeavoring to gain a practical knowledge of scenario writing. He did not urge that he dash off the screen story of his novel. He complimented the work of the adapter, Gilson Willets. "I want to learn the ins and outs of this new profession," said Nicholson. "I am going to study and until I do know the requirements I am not going to attempt to write photoplays, nor dictate how they shall be written." Would there

were more Nicholsons! Writing is a trade—writing is hard work, and it seemeth strange that writers of fiction will per-spire over their stories, and then misguidedly think that photoplay stories can be cooked up in an hour.

Never take a plot to-day that you cannot put back to-morrow.

A False Impression.

Many would-be writers of photoplays seem to think they must become "inspired"—go into a trance as it were, before the muse will visit them. They appear to have gained the false impression that the successful literary worker is quite an extraordinary individual, when the fact remains that he is just a very industrious person with a habit of observation. An ambitious author recently unearthed Gilson Willets's address, and called on him. The visitor in question later informed his friends with an amazed sort of air that "the servants informed me Mr. Willets had worked all night, was asleep, and they did not desire to awaken him, for he had worked about twenty-four hours without resting." And the amazement was uncalled for, because writing is hard work. There may be hurry-up orders to fill, and the man who supplies them is the man who gets these commissions and the emoluments connected therewith. W. E. Wing once worked forty-eight hours with only a pipe and ham sandwiches for comfort. E. W. Sargent sat down to his typewriter at 7 one morning, and arose from his seat just once in ten hours. Of course, these stretches are unusual, but they bring out the point we are continually trying to impress—namely, that genius is 99 per cent. labor.

A photoplay author cannot flare up and leave like a hired girl.

They Were Assemblers.

The late Alfred Henry Lewis, author of the "Wolfville" stories, etc., was nothing of the traditional author. "Writing is just as hard work," he is quoted as saying, "as brick laying or assembling automobiles. Writing is a different sort of trade, but it is a trade nevertheless. Writers I know do not evolve their copy out of their brains. They are merely assemblers and finishers of other men's things. They merely go about gathering together bits of life. These bits of life, these little expressions and incidents the writer waves together and makes into a plot or story. Mark Twain, Stevenson, Doyle, and all the rest of the real writers were assemblers. They simply worked over the material they had unconsciously taken from others, and had stored away in the cellars of their brains. I can take every one of my books and give you a name and address for every little expression, every little action, every incident." A photoplay, as completed, is apt to contain a little of this and that gathered from the four corners of experience and observation. These little things are gathered, perhaps, from a thought germ hastily jotted down in the observer's note book, and finally there is assembled the completed structure, which is the photoplay script.

Some movie characters are born with big feet, and others wear white shoes.

The Ed Au Club.

At the last meeting of the Ed Au Club, it was decided that a small initiation fee of \$5 be asked new members, and that dues of \$6 yearly, payable in two installments, be exacted from each member. In the case of the initiation fee, \$3 will be applied to the first year's dues. Some rather ambitious plans for the development of the club have been discussed. Some sort of a home or club rooms are desirable where members can congregate as often as they may desire. The Board of Governors consists of Mary Louise Farley and Messrs. Lang, Leeds, and Young. At the last meeting, June 1, Mr. C. Doty Hobart read an interesting paper on "The Single Viewpoint Mystery Story." The Ed Au Club has accomplished much good, and authors will find many benefits connected with the meetings.

Nobody can discourse so interestingly as the would-be author who is not hampered by facts or information.

The Elusive Idea.

The elusive idea may be the simple idea, but nevertheless an idea teeming with dramatic possibilities. Albert Webster, in passing a bank, noticed the cashier with bundles of bank notes close to his hand. He was impressed with the power of a bank cashier and the strain upon his honesty. A simple idea; maybe you have noticed the bank cashier behind his wicket surrounded with bank notes and gold. It is the elusive idea, but Webster grasped it, and utilized it in his great short story, "An Operation in Money." The idea is commonplace enough, but when we think that all a cashier has to do is to put a bundle of bank notes in his pocket when he goes home at night, and that no one will know it until next morning, and then he could choose to serve the maximum ten years in prison, and have the money to enjoy all the rest of his life, the situation becomes startling. Here are facts that any one might know, but it remained for one writer to utilize their possibilities. With the original idea as a basis, all that is needed is skill in plot construction to develop the picture-play situation that may be assumed. It is much easier to take a ready-made situation, such as a judge condemning his son, a daughter shielding her father, and clothe them with incident, than it is to grasp the elusive idea, and use it as a foundation for an original and striking photoplay. It is the soul given the idea, and the richness and taste of fancy's garments, that builds up the good screen story. Simple, everyday ideas may become inspired when the writer has a wealth of material in his own heart and mind.

A plot is need to a friend indeed.

Little Excuse.

In these days of public libraries, easily accessible, there is little excuse for the flimsy of inaccurate historical or other subjects. When a script based on historical data is purchased from an outside contributor it should be the editorial duty to verify the action by historical textbooks. When the script is true to data, it should also be the duty of the director to produce a motion picture true to text. In several instances the director has changed the historical plot, introducing action "that appealed to him." Then when the release contains ludicrous blunders it is not the director who receives the public censure—it is invariably the author and editor who have to take the blame. Authors should go to infinite pains in writing costume plays, etc. So many inaccuracies have been discovered that few editorial readers care to consider this sort of work from other than staff writers. The free lance writers have themselves to blame, for instead of careful research and accuracy, the any-old-thing-will-do policy has been followed out to their ultimate undoing.

A photoplay author is not without honor save in his own town.

Selecting Names.

Naming a cast of characters for a photoplay should require care. Endeavor to make the name fit the character; there is something subtle in such an art, and it adds atmosphere to the story. There is everything in a name. The cognomen of Jones suggests the every-day sort of fellow, while Fitzgibbon Montmorency might be suggestive of some member of Gotham's aristocracy. Dickens was particularly apt in naming his characters. You know Tom Jones out in Iowa. Tom is a peculiar sort of cue, a character in his way. You need just such a character in your plot. Make him Tom Johnson, for example. Should you dub him Horace Alexander, perhaps your conception of the character might be lost. There is everything in a name, including the names of the characters who disport themselves in your photoplay plot.

"BILL" DESMOND travels about a thousand miles in leaving the Bowditch-Morocco Los Angeles studios each Saturday and returning on Monday. The long distance commuting is necessary because Mrs. Desmond is ill in a San Francisco hospital, and her condition will not permit her being moved.

Billie Reeves

The Scream of the Screen

will make big money for you!

Book Lubin's ONE REEL Comedies Now

BILLIE REEVES MEANS BIG BOX OFFICE RECEIPTS for you because he is unquestionably the greatest of all comedy actors, acrobats and pantomimists. **BILLIE REEVES**, who made the entire world laugh in "A Night In An English Music Hall" is now being featured with **HIS ENTIRE COMPANY EVERY WEEK IN LUBIN SINGLE REEL COMEDIES.**

Positively the most comical films ever made. Full of action and side-splitting incidents. Like all **LUBIN COMEDIES**, these will pack your house whenever they are shown.

**Lubin's Popular
One Reel Comedies**

"THE SUBSTITUTE"

RELEASED SATURDAY, MAY 15

"THE CLUB MAN"

RELEASED SATURDAY, MAY 22

"OUT FOR A STROLL"

RELEASED SATURDAY, MAY 29

"THE NEW BUTLER"

RELEASED SATURDAY, JUNE 5

"Nearly A Prize Fighter"

RELEASED SATURDAY, JUNE 12

Released Through General Film Co.



Billie Reeves
in
"Nearly A
Prize-Fighter"

**Book BILLIE
REEVES for**

your theatre
NOW. Billie
Reeves is
the most
unique, most
original and
greatest laugh-
provoker in
filmdom. Every
act different—
every sketch a
scream.



LUBIN

Philadelphia



BRIEFS OF BIOGRAPHY

Famed for His Silence

"Silent Bill" Haddock is a native of Portsmouth, N. H., and received his education in the Boston schools, including Burdette College. No one knows where he got the name of "Silent Bill"—he isn't. He is one of the earliest moving picture directors, having been with the Edison Company at the time of the famous "Casey" series. He was active in amateur dramatic work in Boston in his youth. His first professional engagement was with the Castle Square Stock company, of that city. After two years with that company he went on the road, appearing in such plays as "The Man from Mexico," "Sign of the Cross," "Lover's Lane," and "Alice of Old Vincennes." He also put in several years with stock companies, playing many kinds of parts. For four years thereafter he was with Edward E. Rose as stage-manager and assistant.

Mr. Haddock, for the past three years, has been president of the Actors' Society. He is also a member of the Masons, the Elks, Odd Fellows, Screen Club, and Sons of Veterans. He was with the Edison Company for two years. He then joined the Melies Company for a similar period, after which he went with the Biclair for about the same space of time. For the All-Star Company he directed "Paid in Full," and for the Life Photo Film Corporation he directed "The Banker's Daughter." Recently he has been with the Kalem Company, and is now directing for the Gotham Film Company, of New York.

One of "The Poor Little Rich Girls"

A star part that has been a sort of a family heirloom—that of playing the child star in "The Poor Little Rich Girl"—has yielded up to Edison one of the cleverest little leading ladies on the stage in the person of Leonie Flugrath, who is with that company again. For Leonie is the third sister of her family who has accented herself uncommonly as the little rich girl, the other two having grown out of the part.

At fourteen with a year's starring in a Broadway success, and nearly a lifetime on the stage, is some time to be proud of—that is, if this little girl didn't have the level of heads despite its prettiness. But fortunately all the naive sweetly winning ways of the child still linger about this small addition of a leading lady, and she frankly and refreshingly declares, in much the manner of a school girl, that whatever she has done, she "owes it all to her dear mother."

Up in arms when first on the stage, literally speaking, her first "speaking" part came, as a reward—and an allowance of nature—when she was four years old, when she created the part of Hal, the boy, with Faversham in "The Squawman," and played it for three seasons. Four seasons were then spent with Thomas Jefferson in "Rip Van Winkle," and then with Edith Wayne Matthews in "The Piper," in "The Burglar," and two seasons with Charles Cherry; also Richard Bennett in "Passers-by," when she understudied her sister while "The Poor Little Rich Girl" was earning its Broadway commendations. At this time she also played in Edison films, doubling up in a way for two years.

When the time came, in Philadelphia, she played the part with such ability and looked so much like her sister that the audience never knew there had been any substitution in the part. Little Miss Flugrath has just closed her season with that company, after an over-country tour, and is impatiently awaiting the production of plays in which she will figure prominently. Miss Flugrath's two other sisters, who starred in "The Poor Little Rich Girl" are, curiously enough, both now starring in motion picture film companies.

One of the "Comers"

The Lasky Company wishes to call particular attention to the notable work which is being done by Tom Forman, the young juvenile of the regular Lasky Stock company. Mr. Forman first came under the direction of the Lasky Company at the time of the production of "Young Romance," with Edith Tallaferra as the star, in which Mr. Forman played the role opposite Miss Tallaferra with such a genuine sense of comedy and such earnestness in the dramatic passages that he really divided the

honors of that film success. His second role, under the Lasky management, was that of Robert Hayes, the young attorney in the Lasky-Beasco production of "The Governor's Lady," and this was followed by the part of Sir Spencer in "The Gentleman of Leisure," the comedy picture in which Wallace Eddinger played the stellar role. When Ina Claire was engaged by the Lasky Company and cast to make her debut in the picturization of "The Wild Goose Chase," it was finally decided that Mr. Forman should have a second opportunity as leading man for a noted star. Consequently he was cast for the role of Bob. Mr. Forman plays important roles in a number of productions to be released dur-

Oscar A. Morgan, resident manager of the Paramount Theater, of Newark, is the latest person to break into the argument as to which is the largest motion picture house in this country with the statement that the Ocean Grove Auditorium, situated at Ocean Grove, N. J., holds that honor, or will hold it, beginning June 21. He states that the Auditorium has a seating capacity of a little over ten thousand, claiming that Madison Square Garden will only be able to seat about eight thousand in such a way that the full number can see the screen.

To back up his argument, he sends a photograph of the interior of the Ocean Grove Auditorium, which shows about one-half of the seats. Mr. Morgan says: "The statement by the Garden officials that the building will seat twelve thousand people for pictures is absurd, in view of the way

ing the Summer by the Lasky Feature Play Company. Among these are the characters of Lieutenant Von Mitter in "The Puppet Crown," Detective Clark in "The Fighting Hope," and the French valet in "Chimmi Fadden."

WORLD'S LARGEST THEATER

in which the Garden is built. It will be impossible for more than eight thousand people to see the pictures plainly, on account of the balconies. The Ocean Grove Auditorium was practically built for this purpose, and you can see from the picture I enclose the way in which the building is seated. Our building is the center of amusements on the Coast, and we have a seating capacity a little over ten thousand. Our throw from the camera will be 221 feet, and if you believe the story of the 300 feet throw in the Garden, go up and take a look at it."

It is stated that Paramount Pictures will be used. The managing director will be Talliesen Morgan, at present managing director of the Broadway Theater, New York city, and the Paramount Theater in Newark. Oscar A. Morgan will, as usual, do the press work for the big building. The largest organ in the world is located in the Auditorium. The building is owned by the Ocean Grove Association, a body which con-

it is not a serial

THE GODDESS is not a serial—it is not a conglomeration of stunts thrown together without rhyme or reason. It is a continued photoplay in chapters.

THE GODDESS is an idyllic rhapsody by one of the foremost authors and continued story writers in America—Gouverneur Morris

THE GODDESS contains all the elements that a successful novel should contain, love—suspense—pathos—hate—money—greed—**AND it will make your audiences think.**

THE GODDESS starts as a continued photoplay in chapters should start—logically—and increases in *punch and suspense* as each chapter is released. All the meat is not put in the first few installments, but as the story develops the interest is increased.

THE GODDESS is in answer to public demand—for a continued photoplay in chapters different than a serial—for something new. You can supply this demand by communicating immediately with any office of the General Film Company or address below.

THE GODDESS is a change in the order of things—sounds the death knell of the commonplace serial, and marks the era of

a continued photoplay in chapters

THE VITAGRAPH COMPANY OF AMERICA

EAST 15TH ST. & LOCUST AVE., BROOKLYN, NEW YORK — NEW YORK CHICAGO LONDON PARIS

FREDERICK A. THOMSON

PEERLESS STUDIOS. WM. A. BRADY FEATURES

Current Release—WOMAN AND WINE
In Preparation—AFTER DARK

trois the town, and where the best part of it comes in, according to the press agent, is that they have their own censors and are not bothered by any city officials of any kind. Pictures will be shown six days a week. It is in this building that the Queen of the Asbury Park Carnival is crowned every Summer, and in view of the rumors that Mary Pickford will be Queen this Summer at Asbury, the management of the Auditorium should reap a harvest at the night of the coronation.

KLEINE GETS DAVIS PLAY

"The Woman Next Door," by Owen Davis, is to be staged for the picture screen by George Kleine. Irene Fenwick, the star of "The Commuters" and "The Spendthrift," will be seen in the leading role. The support will include Della Connor, who has appeared with success in a number of Kleine features.



A BEARISH BUNGALOW COLONY, reduced and reasonably rented, calls 4 room bungalows, \$495; full one plots, fully improved, \$175 up; monthly payments; two sandy bathing beaches; natural harbor for pleasure boats; famous fishing grounds; ocean view; yacht club, tennis, tennis and all out door sports; fare for visitors and country combined; 45 minutes out. Excursions leave office daily and Sunday; circular upon request. **BACHE REALTY CO., 220 Broadway, N. Y. City**

FOX FILM CORPORATION, WILLIAM FOX, President

Desires to Announce

THE DEVIL'S DAUGHTER

Inspired by Gabrielle D'Annunzio's "LA GIACONDA"

PRODUCED UNDER THE PERSONAL DIRECTION OF

FRANK POWELL

Director of "A FOOL THERE WAS"

GEORGE I. BARBER

Ass't Director

PHOTOGRAPHERS

DAVID CALCAGNI, Chief

CAESAR PONCI, Ass't

ARTHUR BOEGER, Ass't

LICENSED FILM RELEASES

Monday, June 21.
 (Bio.) The Condemning Circumstance. Dr.
 (Esa.) The Man Who Found Out. Dr.
 (Kalem) The Missing Man. Two parts. Dr.
 (Lubin) Road o' Strife, Series No. 12. "The Sacrifice." Dr.
 (Rel.) The Fortunes of Mariana. Two parts. Dr.
 (Rel.) Hearst-Selig News Pictorial, No. 49, 1915.
 (Vita.) The Jarr Family, Series No. 12. "Mr. Jarr and Love's Young Dream." Com.
Tuesday, June 22.
 (Bio.) The Wives of Men. Two parts. Dr.
 (Esa.) Bragg's Double. Two parts. Dr.
 (Kalem) In High Society. Com.
 (Lubin) Father Said He's Fix It. Com.
 (Lubin) With the Help of the Ladies. Com.
 (Rel.) With the Aid of the Law. Dr.
 (Vita.) Victor's at Seven. Broadway Star Feature. Three parts. Dr.
Wednesday, June 23.
 (Edison) A Sport of Circumstances. Com.
 (Esa.) The Fable of "The Search for Climate." Com.
 (Kalem) The Vivisectionist. Two parts. Dr.
 (Kalem) The Kick Out. Three parts. Dr.
 (Lubin) The Life Line. Two parts. Dr.
 (Rel.) The Onion Patch. Dr.
 (Vita.) An Intercepted Vengeance. Western. Dr.
Thursday, June 24.
 (Bio.) Her Convert. Dr.
 (Esa.) A Hot Finish. Com.
 (Lubin) The Dream Dance. Three parts. Dr.
 (Lubin) The Stolen Case. Com.
 (Rel.) Hands of Time. Three parts. Dr.
 (Rel.) Hearst-Selig News Pictorial, No. 50, 1915.
 (Vita.) What's Ours. Com.-Dr.
Friday, June 25.
 (Bio.) Fighting Blood. Dr. Release No. 3.
 (Edison) Through Turbulent Waters. Four parts. Dr.
 (Esa.) Her Realization. Western. Dr.
 (Kalem) Honor Thy Father. Three parts. Dr.
 (Lubin) Her Answer. Dr.
 (Vita.) Their First Quarrel. Com.
Saturday, June 26.
 (Bio.) The Girl Hater. Com.-Dr.
 (Edison) The Breakers of the Game. Dr.
 (Esa.) A Dignified Family. Three parts. Dr.
 (Kalem) In Danger's Path. Episode No. 25 of the "Hamlets of Helen" Railroad Series. Dr.
 (Lubin) Just Like Kids. Com.
 (Rel.) The Slave Cub. Jungle. Zoo. Dr.
 (Vita.) The Silent W. Two parts. Com.
 (Vita.) When We Were Twenty-one. Com.

UNIVERSAL FILM RELEASES

Monday, June 21.
 (Imp) Mismated. Com.
 (Joker) (No release this week.)
 (Victor) Circus Mary. Three parts. Dr.
Tuesday, June 22.
 (Gold Seal) Under the Crescent. Adventure No. 2. "For the Honor of a Woman." Two parts. Dr.
 (Victor) A Peach and a Pair. Com.
 (Esa.) A Mountain Melody. Dr.
Wednesday, June 23.
 (Animated Weekly) No. 173.
 (Lacma) A Boy's Romance. Two parts. Com.
 (L-Ko) A Dismantled Beauty. Com.
Thursday, June 24.
 (Big "U") The Tinker of Stubbinsville. Dr.
 (Imp) Larry O'Neil, Gentleman. Two parts. Dr.
 (Powers) Lady Raffles and Detective Duck in the Eighteen Carrot Mystery. Com.
 (Victor) Mumps. Com.
Friday, June 25.
 (Imp) Conscience. Four parts. Dr.
 (Victor) (No release this week.)
 (Victor) The Remedy. Com.
Saturday, June 26.
 (Bison) The Test of a Man. Two parts. Western. Dr.
 (Joker) When Schultz Led the Orchestra. Com.
 (Powers) Learning to Be a Father. Dr.

MUTUAL FILM RELEASES

Monday, June 21.
 (Amer.) Peggy Lynn, Burglar. Two parts. Dr.

(Rel.) The Choir Boys. Dr.
Tuesday, June 22.
 (Beauty) A Deal in Diamonds. Com.-Dr.
 (Mal.) The Ash Can. Juvenile-Com.
 (Thas.) Which Shall It Be. Two parts. Dr.
Wednesday, June 23.
 (Amer.) One Woman's Way. Dr.
 (Broncho) The Shadowgraph Message. Two parts. Dr.
 (Rel.) The Silent Witness. Dr.
Thursday, June 24.
 (Domino) Hearts and Swords. Two parts. Dr.
 (Mutual Weekly) No. 25, 1915.
Friday, June 25.
 (Falstaff) The Stolen Anthurium. Com.
 (Kar-Reg) The Floating Death. Two parts. Dr.
 (Mal.) The Motor Boat Bandits. Com.
Saturday, June 26.
 (Rel.) A Bad Man and Others. Two parts. Dr.
 (Royal) When the House Divided. Com.

UNITED FILM RELEASES

Monday, June 21.
 (Ideal) When the Call Came. Two parts. Dr.
Tuesday, June 22.
 (Superba) The Dime Novel Hero. Com.
Wednesday, June 23.
 (Grandin) The Stranger. Two parts. Dr.
Thursday, June 24.
 (Luna) An Accidental Parson. Com.
 (Starlight) The Black Statue. Com.
Friday, June 25.
 (Premier) When the Tide Turned. Two parts. Dr.
Saturday, June 26.
 (Pyramid) His Wife's Past. Two parts. Dr.

INDEPENDENT FILMS

The Merry Moving Men (Kalem, June 21).—A "Hag" comedy featuring Lloyd Hamilton and Bud Duncan that is really funny. Ham and Bud get a job as moving men, and are sent to move a family to the country. What they don't do to the Ladies and Penates of these people is hard to imagine. After many mix-ups in loading the van, they manage to get lost in the wilds of the country, and being forced to camp there for the night set up housekeeping under the trees. The next day they manage to deliver a small part of the furniture they set out with, the rest having been lost along the road. After piling the remainder in one corner of the house, they decide that they are tired of being moving men, and, deserting the van, go nonchalantly shipping down the street.
Pathe News, No. 44.—Interesting news events of the week including views of Granville Barker's outdoor production of classic Greek plays; a champion fowl picking contest; dedication of the stadium at the City College of New York; bathhouse keepers making the difficult landing at Tillamook Light off the coast of Oregon; French soldiers entering the trenches at La Bassée; wounded soldiers enjoying a race meeting in France; members of a girl's agricultural college doing the actual work of the farm; dedication of the fighting top of the old battleship Maine at the National Cemetery, Arlington, Va.; and closing with the views of the official eye witness of the French Government showing the new gray uniforms of the French army.
Intimate Study of Birds (Pathe).—A mighty interesting educational picture taken in England and showing some close up views of nesting birds, the parent birds feeding the young, and the first flights of the fledglings. Well filmed and well photographed. On the same reel with *Whitties Busted Alibi*.
Whitties Busted Alibi (Pathe).—A delightful comedy taken in France with many of the exterior settings taken along the boulevards of Paris. Whitties, though married, is enamored of a beautiful girl, and finding no other way to gain access to her boudoir, poses as a hair dresser, using for the purpose his wife's toilet articles. She, on discovering their love, calls on Whitties to explain, and he enters into a long and lengthy fabrication when he is interrupted by the cabman, who had driven him to the house of his paramour, and in whose cab the articles had been left.

WM. CHRISTY CABANNE

*Reliance and Majestic Features**"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.*

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company

Showing—

"ROAD O' STRIFE"

—4 reels

WALTER EDWIN

DIRECTOR

Frank H. Crane

Director

Peerless Features

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

WILLIAM GARWOOD

Universal Films

Imp Brand

PEDRO de CORDOBA

LEADING MAN

LASKY FEATURE PLAY CO.

HOLLYWOOD, CAL.

RUSSELL E. SMITH *PHOTOPLAY*
AUTHOR
Author of "Ghosts," Four reels, with Henry Walthall; "Captain Macklin," Four reels, COMING—"The Inconceivable Duke," with John Barrymore. An original Five reel drama with Hazel Dawn; "Miss Jinney," with Mary Pickford, etc., etc.
Address: FAMOUS PLAYERS STUDIO, NEW YORK CITY, N. Y.

<p>ALAN HALE</p> <p>LEADS</p> <p>BIOGRAPH</p>	<p>GRETCHEN HARTMAN</p> <p>LEADS</p> <p>BIOGRAPH</p>
--	---

GEO. FITZMAURICE

Releasing his own features through the
PATHE EXCHANGE

LEADING EDISON DIRECTORS

CURRENT RELEASES

Richard Ridgely
 "The Wrong Woman"—3 parts
 May 31

John H. Collins
 "Cohen's Luck"
 June 11

Langdon West
 "The Corporal's Daughter"
 June 19

James W. Castle
 "The Test"—3 parts
 June 4

Will Louis
 "Up in the Air"
 June 9

ELEANOR BARRY

CHARACTER LEADS
LUBIN FILM CO.

The Motion Picture Corporation

STUDIO
 818 West 54th St.

For Rental day or night when not in use
 Address FRANK NORCROSS, Manager

SEDLEY BROWN, Los Angeles
Stout & Brown Representative
 1415 South Catalina St.

CLIFFORD GREVE, Representing
Stout & Brown
 Prince Theatre Building, Houston, Texas

Mail
for

Stout & Brown
 Address
 Atlantic High
 lands, N. J.

"PALS IN BLUE"
Three-Reel Sellig Drama Written, Played,
and Directed by Tom Mix. Released
June 10.

There is so little of the actor about Tom Mix, he seems so work-a-day human, that almost everything he does tends to go across, and when he intends a laugh you laugh surely enough. Probably this is due entirely to his naturalness. Then, on the other hand, one may admire him for his horsemanship than which picture patrons have seldom, if ever, been treated to anything more daring and more thrilling. We presume that people know that Tom Mix is a cowboy by training and a film actor and producer at heart, with a little of the boy on the side, so that he likes to take his knowledge of rough riding and frontier tricks, and by means of his skill in being able to put them on the screen, give his audiences little scary moments, such as when he upsets a stage coach traveling at full speed or drops from a still swifter mount onto the ground. He also allows his horse to throw him over his head, and drag him to the ground, and he indulges in such an inartistic variety of little boyish, girlish pranks as these which draw the voluntary exclamations of horror from the audience.

Still, the audience seemed to like it. A good many were made to fall and a lot of nervous riding took place, with the usual galloping cowboys in Uncle Sam's blue. And it brought in also the Indiana, feathered and mounted. They attack the army paymaster, which makes the escort take refuge in one of the stage stops where a nice little stage takes place, where the shack is set on fire, and where the two main volunteers to bring the necessary aid for the part we all admire, of course, is the reckless cowboy in which it was brought rather than the fact that such was the case. Then, again, the offering opens most strongly. As circus hands in a bursted circus the men are obliged to sell their audience and are then hoaxed by a couple of blonde haired girls of the street. Given fifteen days for shooting up a saloon and broke and hungry, the recruiting officer of a cavalry regiment looks good to them, which shows they land at the frontier post with airmen.

Now Mr. Mix is about the best horseman-actor in film captivity, but Tom Mix mixing in as a playwright is an entirely different proposition. We are almost tempted to say that as a playwright he is a good exponent of dramatic outdoor action. His lieutenant, the latter's wife, and the captain who desires the wife are rather crude material and entirely at variance with the realistic exuberance that fills the rest of the reels. The captain's desire for the woman is what leads to his inciting the Indians on the cavalry escort and leads to the spectacular stuff that we have tried to intimate. Fairly drags an audience out of its seats.

"MEET ME AT SEVEN"

A Three-Part Farce-Comedy Written by Eugene Mullin and Produced by the Vitagraph Company Under the Direction of Rex Williams for Release June 22.

Professor Almon White	Charles Brown
Kate, his wife	Kate Price
Henry White	Henry Mack
Ed. Brown	Anna Laughlin
Rich. Heston	Nicholas Dunaway
Harry Norton	John T. Kelly
Sam Kelly	Ethel Lloyd

Conforming strictly to the rules of farce-comedy production, this three-part picture has many witty moments, owing largely to the lack of originality, both as to conception and the manner in which it is handled. It uses an old, worn out situation and handles it in the same time worn manner that farce-comedies have been handled since the beginning of time with not even the saving grace of anything new or original in the whole business. Ethel Lloyd and Anna Laughlin were the most pleasing members of the cast, although the excessive advertisements of Hugh Mack was good for a number of laughs. Two men by the name of White make dinner engagements for the same place at the same time, one with his wife and the other with a chorus girl. Of course, the two parties become mixed and the resulting confusion makes up most of the amusement. In the end, every one concerned is arrested for one reason or another and the necessary explanations are made in a police court. M.

"BROTHER OFFICERS"

A Four-Part Adaptation of Leo Trevor's Play of the Same Name by Banister Merwin and Featuring Henry Ainsley and Leticia Fairfax. Produced by the London Film Company Under the Direction of Harold Shaw and Released on the Paramount Programme.

"Brother Officers" is a good picture conforming in every respect to the requisites necessary for good pantomimic reproduction. The story is strong and vivid, with the suspense well sustained and the necessary amount of heart interest to make it absorbing. The acting is consistently good throughout, with some especially meritorious work on the part of Henry Ainley, the direction is pictorially artistic, with great care and attention devoted to color and atmosphere, and the photography is generally good. The production is typically English and has all the ear marks of the

throughout, both as to acting and direction, is found in the bear class of foreign productions. The race track scenes taken on one of the big English race courses were particularly good, as were the scenes taken on the side of a cliff, when John Hinds is instrumental in saving the life of his superior officer. Lettice Fairfax, in the leading feminine role, though having little to do, did that little well, and was at all times pleasing and convincing. Charles Beck and Gerald Aase, in the supporting parts of Jim Stanton and Captain Pierdell, were capable and consistently good.

The story deals with the son of a London bookmaker brought up in a sordid atmosphere and taught in life to cheat at cards by his father's clerk, Jim Stanton. Later Stanton is caught trying to embezzle his employer's funds and driven from England, but, before leaving persuades the bookmaker's wife to elope with him. The shock kills the bookmaker and the boy is left to grow up as best he can. The time jumps several years and the boy, now grown to a young man, is shown enlisting in the British Army under the name of John Hinds. He sees some sharp fighting in Afghanistan and is instrumental in saving his superior officer's life, for which he receives the Victoria Cross. Later he wins a big lottery prize and buys a commission as an officer. Stanton, now a millionaire and traveling under the name of Hutton, cheats Captain Playdell out of a large sum of money at cards and as the captain cannot pay, forces him to stand sponsor for him in society. Hinds joins his old wife as an officer and is promoted to the rank of Honor. Playdell's sweet girl, Hilda, also falls in love with the same girl and attempts to force Playdell to give way for him. Hinds learns that he has no chance, and recognizing in Hutton the former Jim Stanton forces him to return Playdell's notes of indebtedness, thus clearing the way for a happy marriage.

"THE GOVERNOR'S BOSS"

A Five-Part Political Drama, with Ex-Governor William Sulzer in the Title-Role. Produced by the Governor's Boss Photoplay Company.

The Governor William Salter
 The Sheriff George H. Taylor
 The Budget Edward F. Sullivan
 Ruth, the governor's daughter Anna Lee
 George Manville Edward F. Newman

Buried beneath a vast mass of irrelevant detail there lies the component parts of a good moving picture play in this five-part feature, but they are so hidden by much that is useless and unnecessary that they are very hard to find. Had the director taken the main theme of his story and consistently developed it, instead of endeavoring to introduce four or five minor themes he would have had a play well worth witnessing, and one that would have drawn the most strenuous criticism.

It has attempted to crowd so much action into such small space that the result is like threading the devious passages of a mazy maze.

The story is supposed to be based on fact and to show the inner history of William Sulzer's election as Governor of New York and his impeachment. No detail of crooked politics has been omitted and, properly handled, the play would have achieved its object, for it is self-evident that it was written by one conversant with the facts. But with three or four or five different love stories to clutter the action, it loses all its force and punch. In the hands of a good playwright and a good director there is all the material here for a good, strong, convincing political drama that should cause a sensation. The settings, acting, and photography were consistently good.

STUDIO GOSSIP

KARL SIDLEY, rated among the best in the scenic and carpentry branches, has joined the Morosco-Bosworth forces as technical director.

WITH A FIELD typewriter across her shoulder to while away the hours across the Great American Desert, and with a pair of field glasses with which to pick up material on route, Elaine Sterne, the scenario writer, left last Friday on the "Overland." Although she acknowledged California, and particularly Universal City as her possible destination, she would explain her four weeks' probable absence no further than that. We have it on good authority, nevertheless, that this mad continental rush has a big purpose behind it.

LILLIAN DREW, Humany's clever character actress, has joined the company now working at Chattanooga, Tenn. Miss Drew went with the company originally, but was called back to Chicago for special work.

HARRY DUNKINSON was given an opportunity to prove his ability as a lion tamer recently, when the beast used in Bananay's "The Inner Brute" escaped from his cage in the yard. Everybody got out of the yard but Dunkinson, who found safety in the branches of a tree. The keeper came and took the lion away before Dunkinson could complete his preparations to spend the night in the tree-top.

DIABETON JOHN INCH knows just what the fighting between Austria and Italy means. He recently staged a battle scene for "The Road o' Strife," in which Philadelphia's Little Italy appears en masse, at three per.

REVIEWS OF FEATURE FILMS

"THE BONDWOMAN"

A Three-Part Modern Drama Written by Mrs. Owen Bronson and Featuring Vera Fuller Mellich. Produced by the Kalem Company. Under the Direction of Kenan Suel for Release June 15.

Amy Blanchard Vera Fuller Mellich
Hilda Lewis Vera Fuller Mellich
James H. Lane James H. Lane
Milton Lacey Robert D. Walker
La Maine Helen Landroth

A well conceived and well written story from the foundation of this three-part drama and with this to work with, Kenan Suel, the director, has evolved an interesting and enjoyable picture. Vera Fuller Mellich, in the title role, left much to be desired as an emotional actress, failing to rise to her opportunities on several occasions. The supporting cast was good and the photography fair. The paying teller in a bank, in order to obtain money to perfect an invention that he has been working on for years, steals. He is discovered by the cashier, but the president of the bank, who is madly in love with the inventor's daughter, tells him to keep silent. When the penalties have reached a formidable amount the president appears and agrees to keep silent, provided the daughter will marry him. In order to save her father from the penitentiary she consents, but reserves the right to leave her husband as soon as she has been able to repay the indebtedness. Before her marriage the daughter had had some success in literary work, and though her husband showers her with every luxury, she strenuously repulses him and continues with her writing. In this she is successful, and in time is able to pay off her father's pecuniations. When the last cent is paid she leaves her husband and takes up her residence in the country. The head of the publishing house, taking her work, falls in love with her and she thinks that she returns his affection. Later she has a baby which she looks upon with great aversion. Her husband, starved for love and the comforts of a wife and home, visits her in her Syrian retreat, and there learns for the first time that he is a father. She discovers him showering kisses on the baby and seizes it from his arms, but later decides that the child is a bond between them that cannot be broken, and agrees to return to her duty.

"THE GODDESS"

Chapter Five in This Fifteen-Part Serial Written by Gouverneur Morris and Featuring Anita Stewart and Marie Williams. Produced for the Vitaphone Company Under the Direction of Ralph W. Ince.

Celestia, "The Goddess" Anita Stewart
Tommy Barclay Marie Williams
Professor Stillster Paul Scardon
The Woman Louise Beaudet
Sweetener Anders Randell

Some wonderful views of life and conditions on the East Side of New York have been obtained in this episode. How the director ever managed to take these pictures among the teeming thousands of this overpopulated district is a marvel. The last episode left Tommy Barclay trying to find hotel accommodations for Celestia. Owing to her peculiar costume he is unsuccessful and in the indignation of over a hundred women at the Martha Washington Hotel, Celestia becomes frightened and escapes. She is picked up by a seemingly respectable woman and taken to a house of prostitution, where the next morning the woman tries to sell her to Sweetener as a white slave. Owing to the innate innocence and goodness of Celestia, the woman is deterred at the last moment and, taking the \$1,000 from the cadet, gives it to Celestia and aids her to escape. She asks a policeman to direct her to the part of the city where the poor people live in order that she may commence her mission of reforming the world and making the poor people happy. Then follows the views of Celestia walking through the East Side streets followed by countless thousands. With her money she saves a poor family from eviction. In the meantime, Stillster has engaged detectives to trace her and Sweetener, the duped white slave dealer, has commissioned Freddy the Ferret to recover what he regards as his lost property.

"THE WEB OF CRIME"

Two-Real Reel Drama Written by Will M. Hitchey. Released June 7.

Marion Ward Jackie Saunders
Max Ward Jackie Saunders
Rene Richard Johnson
Earl Wirth Vance Thurston
His Mother Mollie McConnell

Quite dissociated from the story itself is the treatment it receives photographically, scenically, and mechanically at the hands of the producer and his cameramen. "The Web of Crime" receives treatment that, whatever be the story itself, will recommend it highly indeed. It is hardly necessary to repeat that this scenic splendor and photographic clarity is a most valuable adjunct of any picture, and this one happens to possess these virtues in praiseworthy abundance.

It must not be understood, however, that the script was slighted at the expense of the other attributes. Indeed, the exposition of events is a strong one, ending in an outdoor diversion in the nature of a chase. It describes from scene to scene the unwilling participation of the young girl in the acts of her criminal companions. One incident of this life in her attempted escape in company with another criminal, who also avows his purpose of giving up the wrong life. Finally,

she does escape, while officers raid the "house" and capture all but one of her old companions.

The girl has found asylum with a fisher lad and his mother, and a romance seems in fair progress when the only remaining criminal turns up. He forces the girl to bring him food and accept his attentions. The other man sees it, but then the officers on the trail turn up and the pursuit begins, and while one may imagine a director bawling hoarse megaphone orders, motor boats speed by most thrillingly, the chase finally ending with the self-immersion of the only remaining member in the ocean. The leading motor boat continues then, with the girl and the fisher lad in sunset glory as a camera records their embrace. Jackie Saunders is good as the Oliver Twist of this offering, while the criminal parts were also well handled.

"SHADOWS OF WAR"

Concluding Episode in "Exploits of Elaine," to be followed by "The Romance of Elaine." Produced Under the Direction of the Whartons for Pathé.

Wu Fang, the master criminal, is dead. In an episode teeming with suspended interest the crafty Oriental at last meets his master at the hands of Craig Kennedy, and in a strenuous under water fight is killed. Kennedy fails to reappear from the briny depths, however, and the episode closes with the whereabouts of the celebrated detective left in doubt. The story strikes a popular vein in dealing with war and the operations of international spies. Kennedy has invented a new torpedo, the model of which is in possession of the United States Government. Foreign agents engage Wu Fang to obtain this model. He sets his underground machinery in motion and waits. In the meantime, Kennedy has learned the hiding place of the master criminal and captures him. In the fight Wu Fang is wounded and is taken to a hospital for treatment, where he manages to escape. Kennedy has retained a model of his invention, and at a demonstration at Elaine's house an agent of the Chinaman enters and steals it, but being discovered, buries it in a flower pot. He is chased and killed, but in the chase Kennedy comes across Wu Fang and a fight follows in which the Chinaman loses his life. It is at this exciting point that the episode closes, leaving the solution of the mystery for the first episode of the next series. The acting, directing, and photography were of the usual Wharton standard.

"FOR THE COMMONWEALTH"

The Ninth Episode of Twelve Separate Dramas on the Recurrent Theme, "Who Pays," Featuring Ruth Roland and Henry King. Released on the Pathe Programme.

The alliance between respectability, politics, and vice forms the theme of this strong moral drama which, in so far as the story is concerned, is in our opinion quite the best of the series. Ruth Roland emerged for a time from her staid calm and really allowed something more than her beauty to get across the screen. There are unflinching depths for pantomimic expression in this young lady which no director has yet been successful in sounding. In the right hands she would undoubtedly become one of the greatest of moving picture actresses. As yet only the surface of her abilities has been scratched. Henry King gave his usual excellent performance, finished, smooth, and well rounded. He is an actor that it is a pleasure to watch.

Several minor defects of the picture may be laid at the feet of the director. There was exceedingly poor realism in the gambling raid scene in which the police break down a door of paper like resistance, and in which the gamblers fight with the fury of wild cats. The story is weak at its pivotal point, in that credence is given to the testimony of a young girl of unsavory reputation in a frame-up to discredit the acting district attorney, when only a couple of days previous the official had her in a court of law on a charge of being an employee of a gambling house. No court would consider such evidence for a moment.

John Mason was a young politician, assistant to a crooked district attorney. In the absence of the latter Mason raids a notorious gambling joint and is successful in obtaining evidence that will close it up. He is later nominated for district attorney. The real owner of the gambling joint is a supposedly respectable man, a high pillar of the church. He conspires with the gamblers and crooked politicians to blight Mason's career. The girl who had been arrested in the raid seemingly has an accident in front of Mason's automobile, and he assists her to her apartments. There, while he is in the bathroom searching the medicine cabinet for restoratives, she partially disrobes and on his return starts screaming for assistance. Her accomplices enter and Mason is charged with attempting to violate her honor. The scandal is given great prominence in the newspapers, and as a result Mason is disgraced, loses the love of his fiancée and finally becomes a social outcast.

A COMPANY of Bell players headed by Beale Hyton, and working under the direction of Lloyd Carleton, is in San Diego, Cal., producing a three-reel feature. The picture is "The Whisper" and, in addition to Miss Hyton, the players include, Edwin Wallock, Alva Blake, Jane Keckley, and Edward Lytle.

Thomas A. Edison announces
4-Act and 3-Act Features of Rare Power, "Punch" and
Appeal on the Regular Program
The star and favorite
Mabel Trunnelle



and the masterly **Bigelow Cooper** in the 3-ACT FEATURE
"The Tragedies of the Crystal Globe"

The transcendent power of the story of a love that survives ruthless death—a love that goes down through the ages through re-incarnation, carrying the souls of a man and woman who follow each other to be torn apart cruelly when earthly happiness is theirs. By Mrs. Wilson Woodrow. Direction by Richard Ridgely. Released Friday, July 2, on the regular program.

One of the leading and oldest papers says of this feature:

"Richard Ridgely has produced a picture that is the epitome of artistic perfection. It is marvellously, wonderfully beautiful. The acting throughout was most ably handled by a strong and well-selected cast. Mabel Trunnelle and Bigelow Cooper well deserved the interest that was centered upon them. 'The Tragedies of the Crystal Globe' is truly a great picture."

4-Act Features released on alternate Fridays

GENERAL FILM COMPANY'S Regular Service

HENRY OTTO
Producer
AMERICAN FILM MFG. CO. SANTA BARBARA STUDIOS

"Griffith Films"
SPOTTISWOODE AITKEN
Under the personal direction of
D. W. Griffith

HENRY B. WALTHALL

RECENT RELEASES
HOME, SWEET HOME STRONGHEART THE AVENGING CONSCIENCE
LORD CHUMLEY CLASSMATES JUDITH OF BETHULIA
"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

MARY ALDEN

GRIFFITH FEATURES Mutual Masterpieces
"Man's Prerogative" Ibsen's "Ghosts"
"Battle of the Sexes" "Pillars of Society"
"The Birth of a Nation"

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
May 17	Lasky	Stolen Goods	Blanche Sweet
May 18	Lasky	Wild Goose Chase	Joe Clair
May 19	Famous Players	Freddie's Sister of Joe	Marguerite Clark
May 20	Famous Players	Jim the Penman	John Mason
May 21	Famous Players	Dawn of a Tomorrow	Mary Pickford
May 22	Paramount	Brothers Officers	Henry Alney
May 23	Lasky	The Arab	Henry Selwyn
May 24	Famous Players	The Dictator	Blanche Sweet
May 25	Famous Players	Wild Olive	Myrtle Steadman
May 26	Morocco	Chimney Padden	Victor Moore
May 27	Famous Players	Little Pal	Mary Pickford
May 28	Morocco-Bosworth	Housewife's Daughter	Blanche Sweet
May 29	Lasky	The Climax	Blanche Sweet
May 30	Paramount	The Running Fight	Violet Heming
May 31	Lasky	Kindling	Charlotte Walker
June 1	Lasky-Belasco	The Fighting Hope	Laura Hope Crews
June 2	Famous Players	Seven Sisters	Marguerite Clark
June 3	Morocco	Slimely	Lois Meredith
June 4	Lasky	Forest Green	Lois Meredith and Carlisle Blackwell
June 5	Famous Players	Mice and Men	Mary Pickford
June 6	Famous Players	Secret Orchard	Marguerite Clark
June 7	Lasky	Sold	Blanche Sweet
June 8	Famous Players	Marriages of Kitty	Pauline Frederick
June 9	Lasky	Heavenly a Lady	Pauline Frederick
June 10	Morocco-Bosworth	The Dainty Bum	Pauline Frederick
June 11	Famous Players	Majesty of the Law	Pauline Frederick
June 12	Morocco-Bosworth		Pauline Frederick

WORLD FILM CORPORATION

May 24	Brady	The Boss	Hollbrook Blinn and Alice Brady
May 25	Prokman	Builder of Bridges	O. Anthony Smith
May 26	Brady	Little Miss Brown	Virginia Martin
May 27	World	Pine Feathers	Janet Buchan
May 28	Brady	The Face in the Moonlight	Robert Warlock
May 29	California	A Payroll of the Sierras	Lois Meredith
May 30	Brady	After Dark	Alice K. Francis
May 31	McIntosh	Chained Carver of Cartersville	Burr McIntosh
June 1	Shubert	An Indian Diamond	Burr McIntosh and Elaine Hammerstein

WORLD FILM SPECIAL RELEASES.

Feb. 17. In the Land of the Headhunters. (Cur-tis.) Six parts.

Mar. 2. Mahimbo, a Spectacle. Six parts.

GEORGE KILKIN ATTORNS

Office 606. (With Howard Hestabrook.) Five parts.

De Barry. (With Mrs. Leslie Carter.) Six parts.

Step Thiel. (With Mary Ryan and Harold Montague.) Five parts.

Who's Who in Society. (With Irene Fenwick.) Five parts.

The Woman Who Dared. (With Francesa Bertin.) Five parts.

PHOTO DRAMA COMPANY.

Time Lock 776. (With Joe Welch.) Six parts.

PROHIBITION FILM COMPANY.

Prohibition.

NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALIA FILM COMPANY.

Special. Calabria.

Feb. Treasure of the Louisa. Four parts.

John Fortel. Harpest. Three parts.

WORLD COMEDY STARS.

May 17. Weber and Fields in Two of the Brav-

May 24. Tom Wise in Ready Made Family.

May 31. Weber and Fields in The Delicateness

June 7. Radbury Stone in The War.

June 14. Weber and Fields in The Children of

June 21. Radbury Stone in Marathon Runner.

June 28. Weber and Fields in Mike and Meyer

Go Fishing.

V-L-S-E PROGRAMME RELEASED EVERY

MONDAY.

APRIL.

12th Eagle's Nest. Six parts. Lubin.

18th The Juggernaut. Five parts. Vitagraph.

25th Gruenstark. Six parts. Kalem.

MAY.

2nd Carpet from Bagdad. Five parts. Selig.

10th The College Widow. Lubin.

17th Island of Regeneration. Six parts. Vita-

graph.

24th The Slim Princess. Four parts. Kalem.

31st The Millionaire Baby. Selig.

JUNE.

7th The Sporting Duchess. Six parts. Lubin.

14th King of the Mothers. Five parts. Vita-

graph.

21st The White Sister. Five parts.

28th The Honary. Selig.

TO JUNE 15.

Remay. The Coward.

Lubin. The Darkened Before Dawn.

Vitagraph. The Way of the Transgressor.

May 17. The Middleman (London).

May 24. Four Feathers.

May 31. Her Own Way (Popular Plays and

Players. Famous Players).

June 7. Fighting Bob (Hoffs), Orrin Johnson

and Olive Wyndham.

June 14. My Best Girl (Max Fisman and Lois

Meredith).

JULY.

5th Valley of Lost Hope. Five parts. Lubin.

12th Crooked Hearts. Five parts. Vitagraph.

21st The White Sister. Five parts. Selig.

28th A Texas Steer. Five parts. Selig.

GENERAL FILM FEATURES.

(Three Parts.)

MAY.

Kalem. An Innocent Sinner (Katherine La

Halle).

Remay. The Prodigal.

Lubin. Who Violates the Law.

Kalem. With Bridgman Burned.

Vitagraph. The Death of Araby.

Kalem. Her Prison Place.

Vitagraph. The Girl Who Might Have Been.

Lubin. The Girl Who Might Have Been.

Kalem. The Girl Who Might Have Been.

Remay. The Awakening Hour (Joseph Byron

Totten).

Kalem. The Love of Mammon (Pania Marinos).

Remay. In the Dark.

Lubin. The Wrong Woman.

Vitagraph. In the Days of Famine.

Kalem. The Millionaire Baby.

Vitagraph. The Millionaire Baby.

Lubin. On a Higher Plane.

Kalem. On a Higher Plane.

Remay. The Quarry.

Kalem. The Quarry.

Remay. The Quarry.

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

Kalem. Wife for Wife (Wilmuth Morky).

Remay. Wife for Wife (Wilmuth Morky).

METRO PICTURES

B.A. ROLFE
OFFERS
TWO FAMOUS ARTISTS

MAX FIGMAN **LOIS MEREDITH**

IN THE
HOLLYWOOD
COMEDY
DRAMA

RELEASED
JUNE 14
1915
METRO
PICTURES

BRANCHES SINGING AMERICA

METRO PICTURES CORPORATION
1468 BROADWAY NEW YORK CITY

World Film Corporation
presents
Eugene O'Brien and Elaine Hammerstein
in
"THE MOONSTONE"
Based on Wilkie Collins' Famous Novel
A Shubert Feature. The Attraction at the New York Hippodrome, Week June 7
For Further Information Communicate with the Nearest Branch of the
WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice President and General Manager
130 West 46th Street New York City, N. Y.
BRANCHES EVERYWHERE

WILLIAM F. HADDOCK
has been rented by
THE GOTHAM FILM CO.
to produce "The Trade Secret" with Frederick De Belleville and Betty Marshall

EDWARD JOSÉ
Producer of Features (Pathé Reims)
First Release—"THE BELOVED VAGABOND"
Address: PATHE STUDIOS

ADELE LANE
UNIVERSAL FILMS
Director, BURTON KING

FEATURE FILMS

Man and His Master (Biograph, June 8).—Each person viewing a picture with a caption of this nature is entitled to one guess as to what the nature of the master is. Ours is "health," physical stamina that will not stand up under the strain of trying to be a commercial god. Yet the picture is a winner in certain ways. The scenes that surround the strike, the conditions at the factory, and the manner in which the factory foreman is satisfied with the work of his men, are full of truth. A series of scenes strung together with great realism rather than dramatic portent. We have seen this subject before, but a true presentation is always welcome. Jack Drummer, Louise Vale, and Franklin Ritchie play the factory owner, his daughter, and the factory foreman in satisfactory style. Mary Malatesta and Victor Rottman are good in Italian parts. The owner is a mercenary man, who reads with satisfaction of the misery wrought among his striking workmen by their refusal to toil at the old wages. Then one day, he drops of paralysis, and is carried home by two of his poorest Italian workmen, who summon his daughter. The workmen find out their arch enemy's whereabouts, and would mob him but that his helpless condition stirs their pity. Then, sitting in his wheel chair, he decides to grant the labor demands, and to allow his daughter and the foreman to marry. Travers Vale directed.

The Romance of An American Duchess (Remay, June 8).—It is the ill-conceived joy of the average critic to be able

to point out and place in a few words the general way that the pictures of each producing company resemble each other. One of the noteworthy points in connection with Remay's pictures is that they lack continuity, an excellent example of which fault is this two-act drama. Ruth Stinebaugh is experienced enough to show a finished maturity in all the work outside of the good looks which she shares in common with a great many other much-mooted screen stars. Richard Travers, Estelle Scott, and Bradley Alsworth were in other prominent parts. Nothing scenic distinguished the picture unless one would except a telephone of European construction, perhaps the sole distinction between that country and the Land of the Free the young couple had just quitted. Our own opinion is that the story was acceptable, because of its ending which lies deep within the second reel. It portrays the American pilgrimage of the blooded artist, his meeting with the American heiress, his love, but also his refusal to marry her because of his impoverished family estate. Her father persuades him to change his mind. Arrived in France, as described, the couple is greeted by quite a few people instead of the exclusive family. The girl now comes out with the fact that while her husband married for money, she did likewise for the duty she owed her socially ambitious parents. So the husband's relatives arrange a little plot, a plot that almost ends disastrously, to prove to the young couple that they really do love one another. The plot includes jealousy, but entails the real rescue of the young wife, for she happens to fall into the hands of the blooded villain.

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE FROHMAN AMUSEMENT CORPORATION

Justave Frohman ANNOUNCES

THE PHOTO-PRODUCTION OF THE COMEDY

JUST OUT OF COLLEGE

Written by GEORGE ADE

A splendid cast includes EUGENE O'BRIAN

18 East 41st Street • WILLIAM L. SHERRILL, Gen. Mgr.

REVIEWS OF 'LICENSED' FILMS

A Close Shave (Kalem, June 8).—Wallace Carlsson is the artist, presiding under high lights, who makes these animated pictures his first selection deals with a barber who forgets himself in his enthusiastic recital of a ball game he once indulged in. The second half of the reel is devoted to Dreamy Dud, "Lost in the Jungle," a continuation of this youngster's adventures in dreamland. Both are really funny, at least the audience seemed to say so.

The Midnight Limited (Kalem, June 9).—An episode in the Hamlets of Helen Railroad series, featuring Miss Helen Holmes, which has many exciting and thrilling incidents. Helen is ordered to take over the "night train" at a station some distance away, and is forced to take a sleeping car berth. Two crooks have learned the number of the berth of a drunken man with a large roll of money, and accost themselves on the roof of the car. One lowers himself down the side of the car by a rope, and breaks in the window, but, owing to a mishap, Helen is in the berth supposed to be occupied by the intoxicated man. She tries to capture the thief, but is unsuccessful, nearly losing her life in the attempt. Later, the same thieves rob the express office. Helen sees them boarding a freight train, and in a sensational jump from the top of a stationary box car to the top of the fast-moving freight, apprehends the train crew and succeeds in capturing the thieves.

Spades Are Tramps (Vitagraph, June 9).—Billie Quirk, as an Italian, together with Charles Brown's script, and the direction of Leo Beegan, who senses time in a comedy to a story, are factors which make this a thoroughly good little comedy. The reading of the will opens the scenes, and the old maid travels to America. And out of that kind of matter, the document decrees that she must marry or lose the inheritance. This young man wants another girl, and as the will decrees the same terms for him, he and his friends make up as Italian workers, and so disgust the old maid that she prefers to go back to her home in England. Edwin Robbins was never better than as the old maid.

Willie Goes to Sea (Kalem, June 9).—The gist of this offering concerns the seagoing of a "Willie-boy," whose effeminate ways, monies and cane, are the source of merriment. He is light and spry, and his fellow A. B. C. The rough treatment soon hardens him, so that he whips the whole ship's crew and wins the girl, the captain's daughter, which was his reason for seeking himself on the vessel when the mailer Wheeler Oakman plays Willie. It is highly exaggerated, of course, but comical. Colin Campbell wrote and directed.

Beautiful Belinda (Kalem, June 8).—What over nonsense such a one-reel scenario is, Oliver Curwood, has at least contributed a delightfully comic comedy-jungle offering. Belinda is the adventurous and demure daughter. The part that concerns the jungle and the animals that this company boasts is where the bachelor professor goes to rescue "Beautiful Belinda" from the hand of thieving natives, this action constituting in the dark continent. The "beauty" turns out to be the dog, but the professor's fanciful adventures while en route create most of the real fun, as well as give the audience the chance for an airing. As recompense, the real daughter, whom he thought he was after, nurses him while convalescent. Mr. Curwood is right in not trying to take one-reel offerings too seriously. E. A. Martin directed.

Saved By Her Horse (Kalem, June 8).—Every so often Kalem throws off the conventionalities of deep and original plots, and backs back nature and primitive restraint to the days when Chase and Capture, followed by Success, were the three great principles of picture making. Of course, they know how to put on these triple parts better, especially in a photographic way nowadays, but the action remains the same. The girl-captain is captured by hostile Indians, and her horse escapes with her hat in his teeth. This brings her lover and a convenient troop of cavalry, but to make it spectacular the horse does the individual rescue act. Tom Mix directed and played the lead with Louella Maxam, while Cornelius Shaw wrote the manuscript.

The Gilded Cage (Kalem, June 7).—The reference is so well known that but few inserts are necessary to explain the action as it unfolds. Much space is devoted to the choosing by the pampered daughter and by the step-daughter of husbands, the step-daughter taking the man the other girl rejects it. It turns out to be the happy, if poorer, match. While the general treatment of the subject might have been more forceful, there is consolation that it is being done very much more frequently. Edward Lowe, Jr., is credited with the authorship, and the cast included such names as Ruth Stonehouse, Betty Scott, Louise Crolius, Bryant Washburn, and John Thurn.

The Fear on the Page (Biograph, June 7).—A somewhat and rather handled story problem lines stress a fairly trim matter a new viewpoint. It opens well, with a surprise, as where the artist is invited by an admirer to visit and paint, and the artist turns out to be a lady, much to the young man's surprise. The danger with this kind of high strung beginning is that the middle will drag. While it was possible to pick faults in the production from several different angles, we believe that the good points outweigh what minor faults the picture possessed. The host marries the artist lady, who is more in love with him than he with her. After her child is born she discovers the diary in which he imprudently wrote his lack of affection for the woman he was marrying from a sense of duty, and she sheds a tear on the memorandum. Then she leaves him and her child, but the tear-mark reveals the truth to him, and he hurries to her with the child in his arms. George Morgan directed. Frank Newburg and Isabel Ros are the principals.

He's a Bear (Lubin, June 8).—Pat Rooney and Marion Best are featured in the one-reel comedy, which principally concerns an animated bear, the bear-kid and with a human inside. The plot is just that the other students plan to sell the "animal" in place of the one lost from the Zoo. Artificiality, of course, characterizes its acceptance by the zoo authorities, but after the man inside escapes, steals the money his fellow-students had collected for his "capture," and rejoins the girl, who has been fitting innocently on the outskirts of the action. There are certain parts that would seem to predict that the offering will go "big" as a laugh maker. Joseph Smith directed.

Jazz and Love's Young Dream (Vitagraph, June 21).—This twelfth episode in the Jazz Family Series, written by Ray McCordell and produced by Harry Davenport, is very funny. Jack Silver, a young friend of Mr. Jazz's, suddenly comes into a fortune, and the Cockinberry girls draw lots to see which one will marry him. Gladys wins, and Jack soon falls victim to her feminine wiles. From her comes jealous and incloses a number of poison ivy leaves in her wedding bouquet of roses, with the result that the whole wedding party is ludicrously swollen, all out of shape with this irritating affliction.

What's Ours (Vitagraph, June 24).—A single-reel picture having a strong, if somewhat unusual, story, written by Wilson Godfrey, and produced under the direction of S. Rankin Dyer. Muriel Dextriche has the feature role, and handles it in a manner consistent with her fresh, young beauty and innate ability. Burton Trimmer, the son of a millionaire, is in love with Sylvia Chase, a salesgirl in a department store. His mother tries to break up the match first, by going to the girl, and later by threatening to disinherit her son. If he persists in his infatuation, the girl decides that foolish social prejudice shall not take away from her that which is hers, and the man, though disinherited, decides that love is greater than social position and money.

FEATURE FILMS

The Little Doll's Dressmaker (Vitagraph, June 15).—A pretty little two-part story written by Anne Maxwell, which has for its theme the power for good of a sweet, charming disposition. Lillian Walker has the feature role, and is most delightful throughout, playing with an ingenuous sweetness that is charming to witness. June, the lame daughter of a lodging house keeper in the poorer districts of the city, is much abused by her mother, her father, her stepmother, and a chorus girl. Nance in her desire for pretty clothes, steals and accuses June of the theft. She is arrested and sent to the reformatory, where by her sweet disposition she changes the whole atmosphere of the place. One of the directors, a famous surgeon, decides that her lameness is curable, and takes her to his sanitarium, where she has the effect of a ray of sunshine on the cantankerous invalids. She gets them all to forget their ills and ailments in dressing dolls for charity, and in the manner that follows the life of the whole affair. Nance has run away to be married, but is deserted, and comes home with her young baby. Thinking she is about to die, she confesses the theft, and June is released. A slight love affair is introduced, which adds to the interest of the picture.

The Accomplish (Kalem, June 30).—James W. Horne, the director, has married this two-part detective story by a lot of careless direction that is inexcusable in a man of his ability. A series of events are shown, and then later is a vision referring back to these events there are a number of discrepancies. His "kid" baseball scenes were particularly good. While playing baseball a gang of kids discover a bound and gagged man with a large stone tied around his neck. The police are notified, and he is taken to the hospital, where he mysteriously disappears. The girl detective is called in, and discovers in Hitchcock, the hospital orderly, a former crook. In the meantime a millionaire has asked the police to locate his long lost son. Following the disappeared orderly the detectives learn that the missing man is a prisoner in a house in the suburbs. In attempting a rescue they are captured by the crooks, and then learn for the first time that the prisoner is the missing son of the millionaire, and that he has been captured, so that one of the crooks can impermanently him, and obtain the old man's fortune. By a clever ruse the detectives turn the tables, Hitchcock confesses, and the long lost son is restored to his aged parent.

Woman and War (Pathé).—This stirring three-part drama is undoubtedly being enacted in thousands of European homes to-day, as it has for its theme the unhappiness caused by international marriages when the countries of the contracting parties are at war. It was produced at the Pathé European studios, and is remarkable for the excellence of the photography, the care shown with the directing, and the consistently high order of merit of the acting. The director has departed from the usual methods, and instead of endeavoring to show a big battle has indicated it, and done it in a manner that is just as effective, if not more so, than the one shown with the directing. He has, furthermore, achieved some very good ensemble scenes, especially those showing the refugees from the war infected district. The story, as before stated, deals with an international marriage, a love match in every way until war is between the two countries, when the husband is forced to devastate and lay waste the country of his wife. She shows her patriotism in getting the best of her love, and leaves his house, taking up her residence in the home of her father. The illness of her little child, which she has been forced to leave behind, serves as the force which brings her back, and proves to her that love of husband and love of child is greater than love of country.

ALLAN DWAN

FEATURE PRODUCER

Famous Players Film Co.

CURRENT RELEASES

"The Straight Road"

"Wildflower"

"The Dancing Girl"

"David Harum"

"The Pretty Sister of Joe"

"The Commanding Officer"

"May Blossom"—by David Belasco

Gladys Hanson

Marguerite Clark

Flowerie Reed

Wm. H. Crane

Marguerite Clark

Star Cast

Famous Players Cast

IN PREPARATION

"A Girl of Yesterday"—with Mary Pickford

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

J. W. JOHNSTON

Lead—Metro Pictures

In Preparation: Ralph Cowdry in "THE SEALED VALLEY"

VOSBURGH ITAGRAPH

CLEO RIDGELY

THE CONTINENTAL GIRL

With Jesse L. Lasky Feature Play Company, Los Angeles, Cal.

F. MCGREW WILLIS

AUTHOR

Willis & Inglis, Representatives, Wright-Caldwell-Andrews Bldg., LOS ANGELES

Writing Exclusively for Universal

CLIFFORD BRUCE

Feature Leads

DIRECTION FRANK POWELL

Current Release: A POOL THERE WAS—CHILDREN OF THE GHOST
THE VALLEY OF THE KING
Next Release: PRINCESS ROMANOFF

ROBERT EDESON

WALLACE C. CLIFTON

Photoplay Author

SELIG POLYSCOPE CO., LOS ANGELES, CAL.